

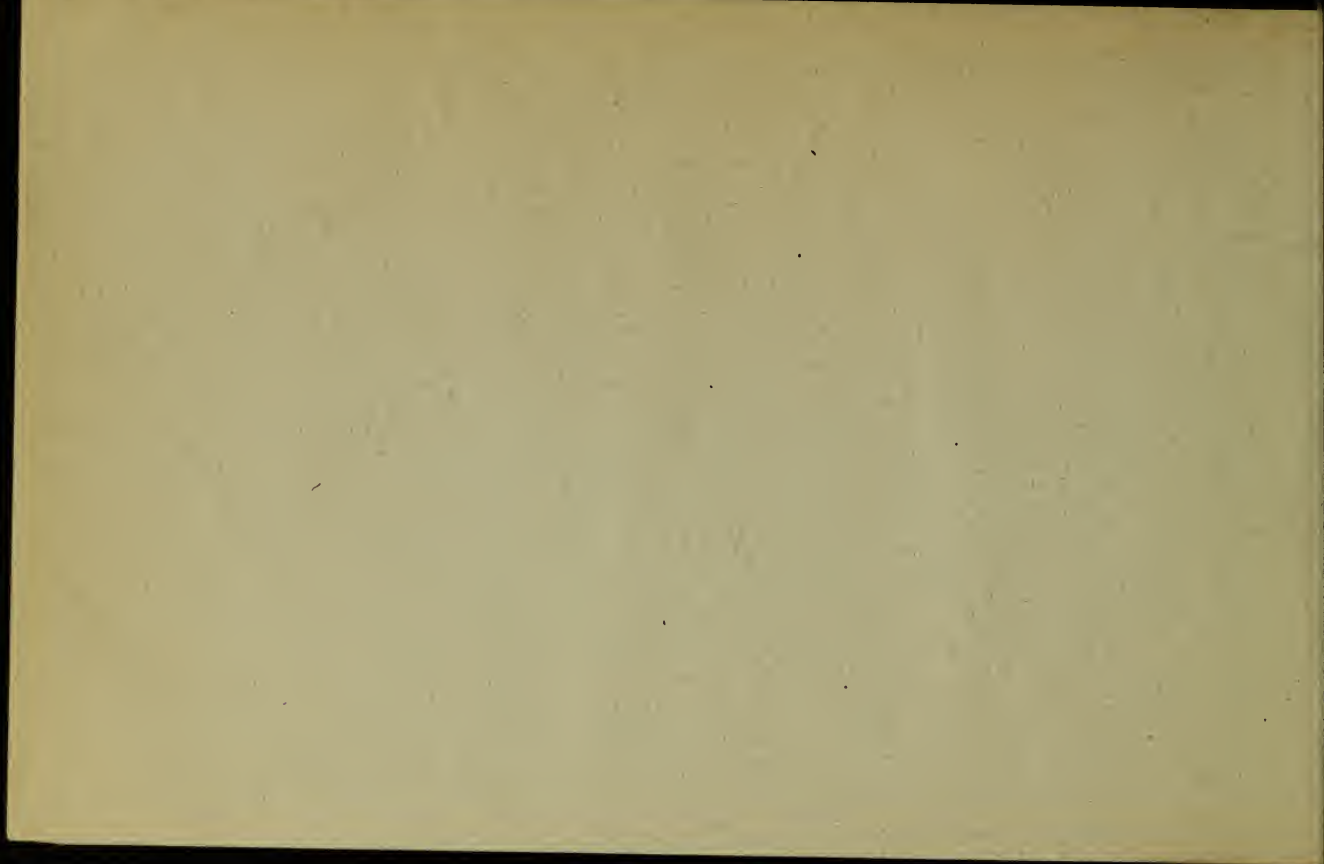
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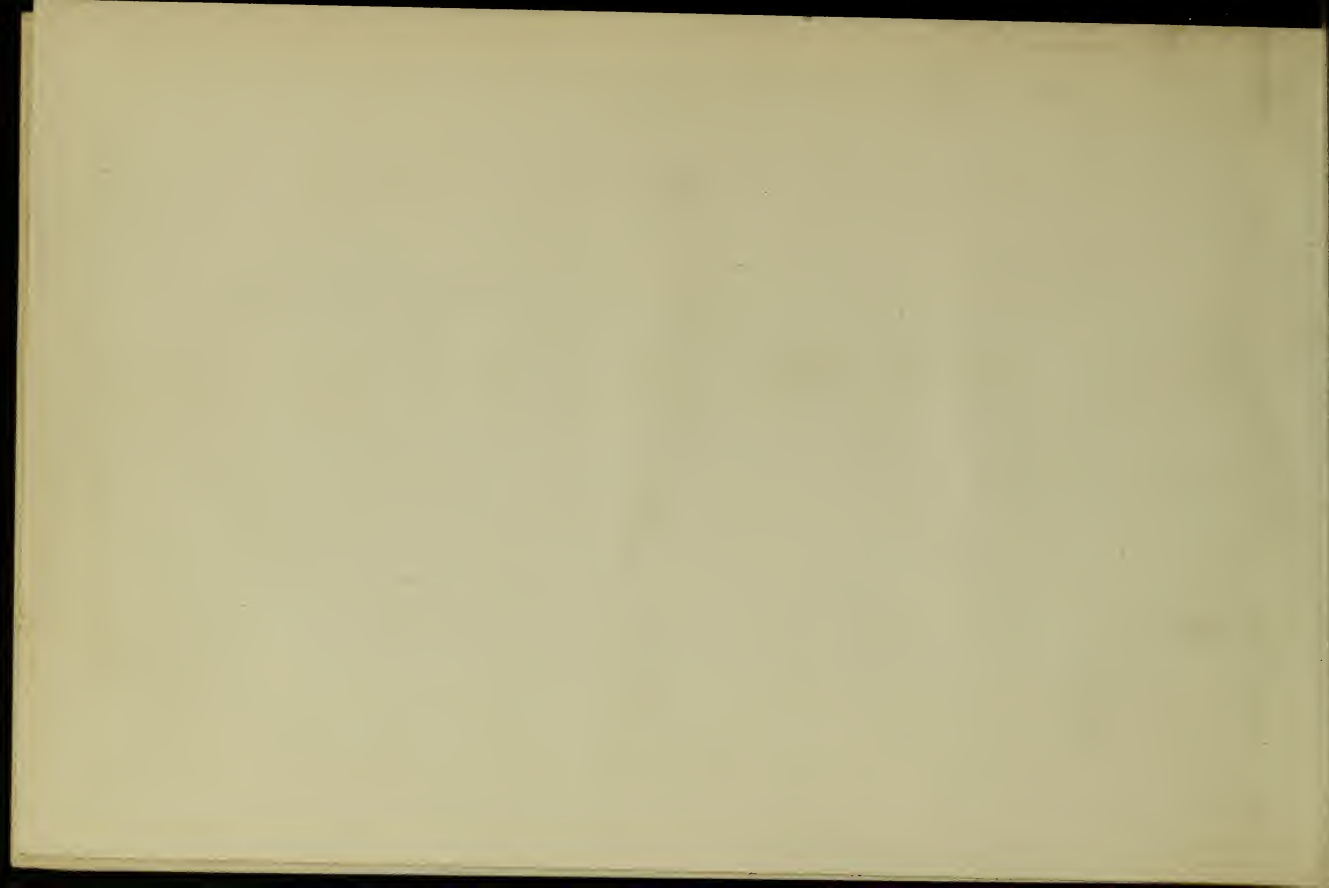
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JUN 24







THE
MUSICAL CLASS BOOK,
FOR
ADULT SINGING CLASSES.

BY A. N. JOHNSON.

BOSTON:
PUBLISHED BY GEORGE P. REED, 17 TREMONT ROW
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The Musical Class Book is published in three different forms. 1st. The Musical Class Book for Adult Classes, in which the tunes and solfeggios are mostly arranged in four parts, i. e. for treble, alto, tenor and base voices. 2d. The Musical Class Book for High Schools, and Female Seminaries, in which the tunes and solfeggios are arranged in three parts, for first treble, second treble, and alto voices. 3d. The Musical Class Book for Common Schools, which is the same as that for High Schools with the omission of the exercises from page 85 to page 210 inclusive.

BOSTON:

STEREOTYPED BY A. B. KIDDER, 7, CORNHILL.

PREFACE.

This work contains a large number of sol-feggios, vocal exercises, and tunes, adapted to the various stages of an elementary course of musical instruction. It is designed to furnish classes with an abundant supply of practical lessons in every department of the elementary principles, thus enabling the teacher to dispense with the necessity of writing exercises, or of using the black board except for illustration. The superiority of printed over black board exercises is obvious. By the use of printed lessons, the time occupied in writing exercises is saved; every pupil has

the lesson before him and is not troubled to see it upon the black board; a far greater variety in the lessons can be made, thus sustaining the interest of the class; &c. &c.

The book is believed to include everything necessary to make it in the hands of a skillful teacher a valuable text-book for schools and classes in which music is thoroughly and systematically taught. It will be found particularly convenient in classes composed of both "old" and "new" singers, and also useful as a choir exercise book.

TO TEACHERS.

This work professes to be nothing more than a complete collection of practical lessons, designed to save the time and trouble of writing exercises upon the black board; furnishing an inexhaustible source from which teachers can take exercises adapted to every possible stage in the progress of their classes. It is not pretended that any new or improved system is here set forth. On the contrary, there is the rather, no system of instruction in the book, but all explanation is left to the teacher. Let him adopt any method he pleases; he will here find *practical* lessons adapted to his wants. In the elementary principles the exercises are very short, and are arranged in progressive order, with a short explanation sufficient to show the design of each chapter. It is by no means necessary, however, that the order laid down, should be followed, or the terms used adopted. It is expected that all explanations, questions and illustrations will be in the teacher's own language and style; and it is presupposed that the teacher is sufficiently read in his profession to render explicit directions to him, unnecessary. In the elementary principles, the exercises are of course, progressive, but in the other parts of the book, they are purposely placed without order. It will be necessary for the teacher to become so familiar with the tunes and

exercises, that he may be able to select them, as the progress of his class requires. It is believed that the book contains exercises and tunes in four parts, ranging in point of difficulty, from the easiest possible arrangements (pages 85, 88 & 167 among others, may be introduced, soon after the class are familiar with the scale) to the most difficult practicable in an elementary class, while none have been inserted which can be called impracticable for such a class.

This Class Book may be used in connection with any collection of church music, or it may be used by itself, as it contains ample materials for all the practice an elementary class could have, during the time allotted to an ordinary course. Although some may object to the commingling of sacred and secular music in the same work and for the same course of instruction, there can be no more objection to it, than to all common school reading books, which always contain pieces in every variety of style, from comic to sacred. This arrangement is also invariably followed in German elementary singing books. The frequent change in the style of the music in the course of an evening's practice, will be found to have a very beneficial effect in sustaining the interest of a class.

ARRANGEMENT OF PARTS.

In those tunes which are written upon FOUR STAVES, (as on page 85,) the upper part is the *tenor*, the second the *alto*, the third the *treble*, and the lower the *base*.

In those tunes and exercises in which two parts are written upon the MIDDLE STAFF (as on page 88,) the upper part is the *tenor*, the second and third are the *treble and alto*, and the lower the *base*.

In those tunes and exercises in which two parts are written upon the LOWER STAFF (as on page 86,) the upper part is the *treble*, the second the *alto*, and the third and fourth the *tenor and base*.

In the tunes and exercises which are written in three parts only, the upper is the *treble*, the second the *alto*, and the lower the *base*. In several of these, the base is written with the treble clef, a mode of writing it which is quite common in Germany. In any of the three part exercises the parts may be inverted.

On page 158, the first and second parts are the *treble and alto*, the third the *tenor*, and the lower the *base*.

On pages 145, 146, 147, 161, 156, 157, and 159, the melody is so distributed among the three parts, that they must be equally balanced, or the melody will not be apparent.

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ELEMENTS OF VOCAL MUSIC.

The Elementary Principles of Music, are arranged in Three Departments, viz: RHYTHM, MELODY, and DYNAMICS.

RHYTHM treats of the LENGTH of Sounds; MELODY, of the PITCH* of Sounds; DYNAMICS, of the POWER of Sounds.

How many Departments are there in the Elementary Principles of Music? What is the first? Of what does it treat? What is the second? Of what does it treat? What is the third? Of what does it treat? If you study in Rhythm, about what will you be learning? Melody? Dynamics? If you wish to ascertain anything relating to the Power of sounds, to which department must you turn? About the Length of sounds? About the Pitch of sounds? Is there anything relating to the Power of sounds in Melody? What is the subject of Melody? Is there anything relating to the Pitch of sounds in Rhythm? What is the subject of Rhythm? Is there anything about the length of sounds in Dynamics? Why?

* PITCH, state with regard to lowness or height. (*Walker.*)

RHYTHM.

Which Department in the Elementary Principles of Music is Rhythm? Of what does it treat? Shall we find anything about the Pitch of sounds in it? Shall we find anything about the Power of sounds in it? Why?

CHAPTER I.

How can you describe the *length* of a room? How the *length* of a piece of ribbon? How the *length* of a sound, produced for example, by the steam whistle of a locomotive? Can sounds be measured by feet or yards? Why? How must they be measured? (Ans. By TIME.)

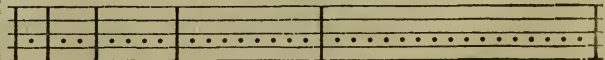
NOTE. The teacher can here sing sounds of different lengths, and let the pupils judge how many *seconds* long, each is.

Musical sounds must be measured by time. To do this, the time occupied in the performance of a piece of music must be divided into EQUAL portions. These equal portions of time, are called MEASURES.

Music is written upon five horizontal lines. These are divided into small spaces, by perpendicular lines drawn across them. The perpendicular lines are called **bars**. The spaces included between the bars represent measures.

How many bars are there in the following example? How many measures?

(Each dot represents a musical sound.)



Measures are equal portions of *time*. In the example, we will suppose each measure to occupy four seconds. In the first measure, there will then be *one* sound *four* seconds long. In the second *two* sounds, each *two* seconds long. In the third, *four* sounds, each *one* second long. In the fourth, *eight* sounds, each a half of a second long. In the fifth, *sixteen* sounds, each a quarter of a second long. Observe that the spaces included between the bars, *represent* measures. In the example, to the eye the last measure is much longer than the first; to the ear they are of equal lengths.

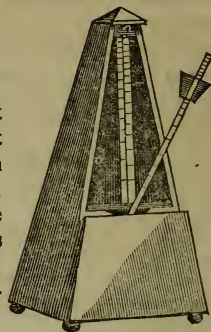
Measures are divided into PARTS OF MEASURES. A measure of two parts is called a DOUBLE measure—a measure of three parts, a TRIPLE measure—a measure of four parts, a QUADRUPLE measure—a measure of six parts, a SEXTUPLE measure.

How is the length of sounds, regulated in music? What are the portions of time called into which music is divided? What are Measures? What represent measures? What are Bars? What is the difference between a bar and a measure? Do measures always *look* alike? How then are they alike? How many kinds of measures are there? How many parts has Double measure? Triple? Quadruple? Sextuple? What distinguishes one kind of measure from another?

CHAPTER II.

To aid in computing Time, Mæzel, the celebrated

mechanist, invented an instrument called a **Metronome**. It has a Pendulum,* which swings and ticks at regular intervals of time, like that of a clock. (The instrument is, in fact, a clock, turned upside down, but without dial plate or hands.) If the weight be moved upwards, the pendulum will swing slower, if downwards, faster; but put the weight where you will, its motions will always be in equal time; never faster, never slower; never hurrying, never dragging.



In the performance of a piece of music, the time must be computed with the same accuracy and regularity as by a metronome or a clock. It would not be convenient for the members of a school to be each supplied with a metronome, nor would the noise of so many *ticks* form an agreeable accompaniment to the singing. We must, therefore, resort to some other method, less expensive and less noisy, but *equally*

* PENDULUM, any weight hung so that it may easily swing backwards and forwards, of which the great law is, that its oscillations are always performed in EQUAL time. (Walker.)

accurate. That usually adopted in singing, is, to make certain motions of the hand, carefully imitating in regularity the movements of a pendulum. This is called **BEATING TIME**. One motion of the hand (or one **BEAT**) must be made to each part of a measure. Double measure, therefore, has two beats—first, *Down*; second, *Up*. Triple measure has three beats—first, *Down*; second, *Left*; third, *Up*. Quadruple measure has four beats—first, *Down*; second, *Left*; third, *Right*; fourth, *Up*. Sextuple measure has six beats—first, *Down*; (hand falls half of the way;) second, *Down*; (hand falls the remainder of the way;) third, *Left*; fourth, *Right*; fifth, *Up*; (hand rises half of the way;) sixth, *Up*. (hand rises the remainder of the way.)

In beating time, the hand must imitate a pendulum in the *regularity*, but not in the *manner* of its movements. It must move instantaneously, and then remain stationary until the time for the next motion. Care must also be taken, not to touch anything with the hand. All noise must be avoided in beating the time, lest the effect of the music thus measured, be injured.

The words **MEASURE** and **TIME** are often used synonymously in music. The expressions “Double *Measure*” and “Double *Time*” mean the same thing.

How is Time usually computed in singing? How many beats has Double Measure? Why? How many beats has Triple Measure? Quadruple? Sextuple? What is the meaning of Double Time? Triple

Time? Quadruple Time? Sextuple Time? In beating time, what must the hand imitate in the regularity of its motions? In what respect must it *not* imitate a pendulum? Which way must the first beat in Double time be made? The second? The first beat in Triple time? &c. How much noise must be made, in beating time? How hard must you strike your desk or whatever is before you, in making the downward beat? Why? Is it right to beat time with the feet? Why?

CHAPTER III.

If we speak of the length of a table, we say, it is so many *feet* long; if of a carpet, it is so many *yards* long. It is customary to designate the length of musical sounds, by the number of *beats* which are made to each.

The following characters, called **NOTES**, are used to indicate the length of sounds.



The first is called a **WHOLE** note, because it is the longest in common use. It is *four beats* long. The second is called a **HALF** note; it is *half as long as a WHOLE*. The third is called a **QUARTER** note; it is *one quarter as long as a WHOLE*. The fourth is called an **EIGHTH** note; it is *one eighth as long as a WHOLE*. The fifth is called a **SIXTEENTH** note; it is *one sixteenth as long as a WHOLE*. See chap. X

What characters denote the length of sounds? How many kinds of notes are there in common use? What is the longest called? The second? The third? The fourth? The fifth? How long is a whole note? A half note? A quarter note? An eighth note? A sixteenth note?

CHAPTER IV.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?

Sing the exercise to the syllable La.



NOTE. It can also be sung, using one of the following words; viz: Lof-ty; Low-ly; Tune-ful; Joy-ful; Dark-ness; Glad-ness; or any other word of two syllables.

The first part of double measure must be accented.

NOTE. The accent in singing, must not usually be stronger, than it is in the pronunciation of words which are accented on the first syllable.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?



NOTE. Use the syllable La; also Stu-di-ous; Glo-ri-ous; Mel-o-dy; Har-mo-ny; or any other word of three syllables.

The first part of Triple measure must be accented.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?



The first and third parts of Quadruple measure must be accented.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?

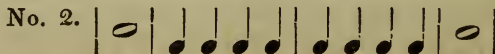
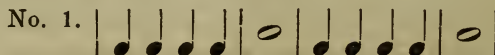



The first and fourth parts of Sextuple measure must be accented.


CHAPTER V.


How many measures has exercise No. 1? How many bars? What kind of measures are they? How can you tell? How many sounds must be sung in the first measure? How long must each be? How many in the second measure? How long must it be? How do you know.


NOTE. Ask similar questions, before singing each of the other exercises.





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No. 4. 


No. 5. 

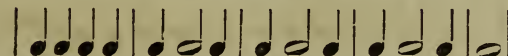
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
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

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In studying the Elements of Music, we do not, as in Arithmetic, go *through* the first department, before attending to the second and third.

 It will be necessary to study Chapters I, II, III, IV and V, in *MELODY*, before attending to the next in this department.

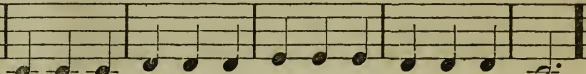
CHAPTER VI.

A Dot adds to a note one half its primitive length
A dotted half note () is, therefore, three beats long.

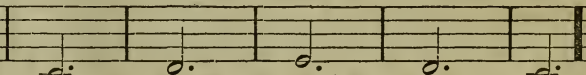
How long is a dotted whole ()? A dotted quarter ()?

What kind of measures are the following? &c.

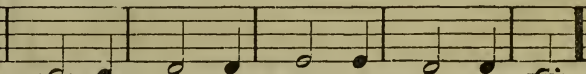
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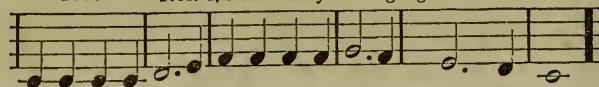
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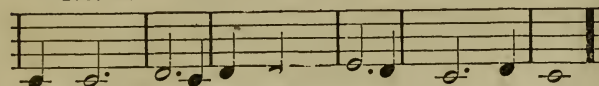
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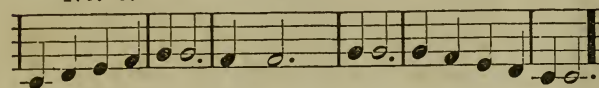
No. 4. Nos. 4, 5 and 6 may be sung together.



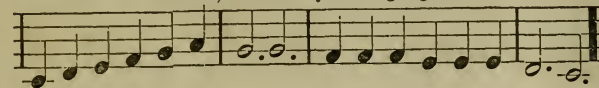
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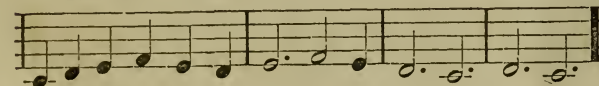
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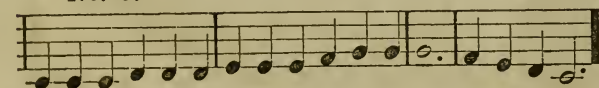
No. 7. Nos. 7, 8 and 9 may be sung together.



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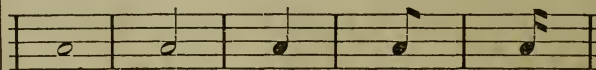
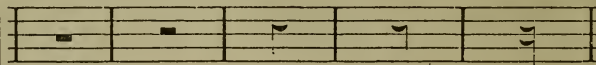
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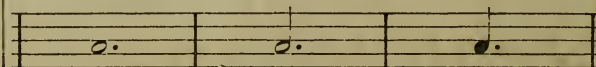
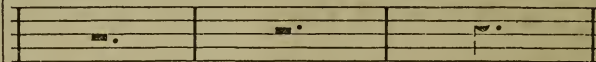
CHAPTER VII.

To produce certain effects, a measure, or part of a measure, is often passed over in silence. Such passages are indicated by characters called RESTS. Each note has a corresponding rest, which denotes that as much time must pass in silence as would be occupied in singing the note.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest.



Dotted Whole Rest. Dotted Half Rest. Dotted Quarter Rest.

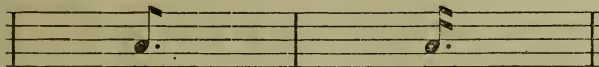


RHYTHM

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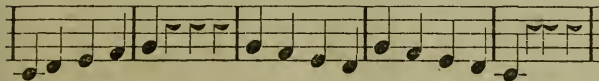
Dotted Eighth Rest.

Dotted Sixteenth Rest.

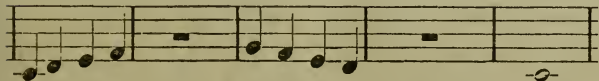


How long is a Whole Rest? &c. How do whole and half rests differ in appearance? Quarter and eighth rests?

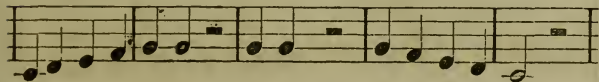
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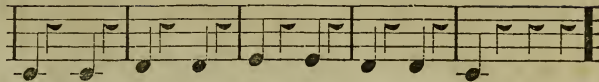
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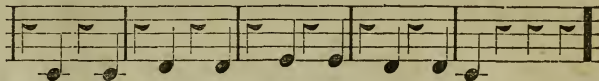
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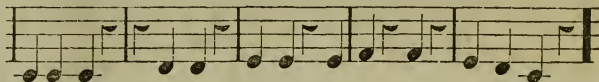
No. 4. Nos. 4, 5 and 6 may be sung together.



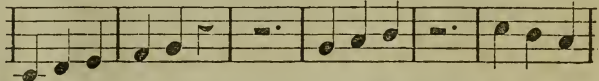
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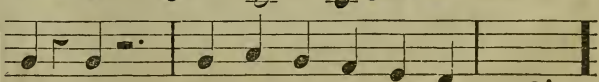
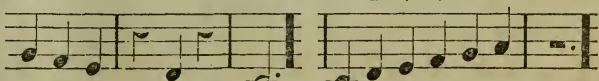
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No. 7.



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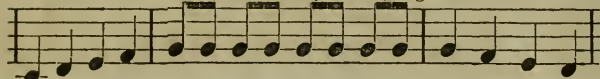


ATTEND NEXT, TO CHAPTER VI IN MELODY.

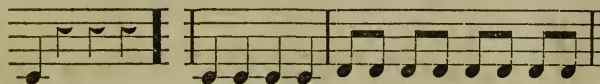
CHAPTER VIII.

What kind of notes occupy the second measure of No. 1? How long is an eighth? How many eighths must be sung to a beat?

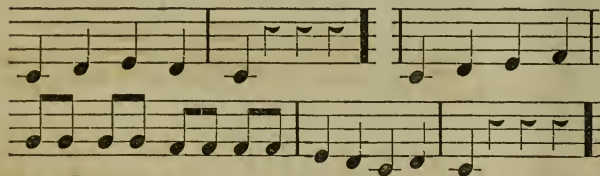
No. 1. Nos. 1, 2 and 3 may be sung together.



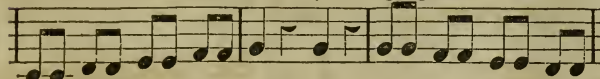
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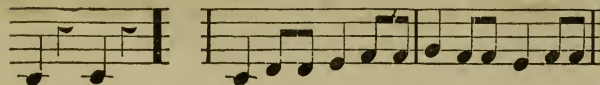
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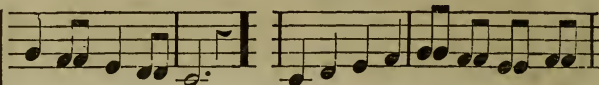
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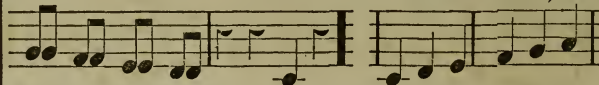
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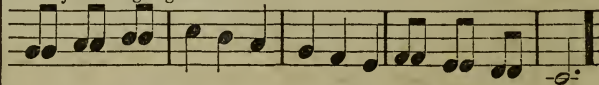
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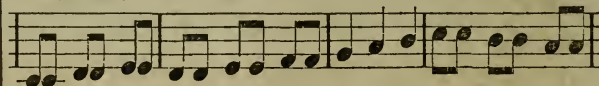
No. 7. Nos. 7, 8 and



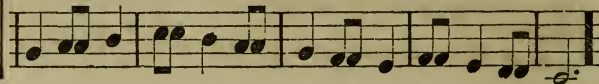
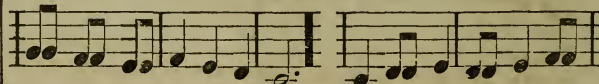
9 may be sung together.



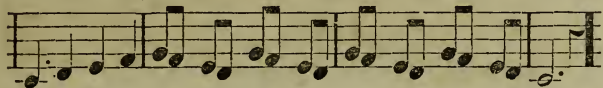
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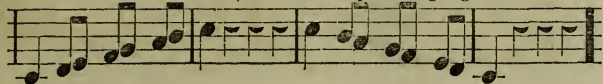
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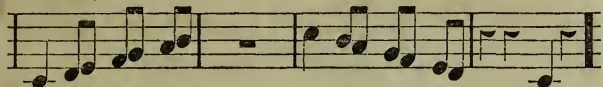
No. 10.



No. 11. Nos. 11, 12 and 13 may be sung together.



No. 12.



No. 13.



NOTE. It forms a useful and pleasant exercise, to allow the school to *name* the sounds by numerals, syllables or letters, *in time*; i. e. naming one quarter to a beat; two eighths to a beat, &c., in the speaking voice.

 ATTEND NEXT TO CHAPTER VII. IN MELODY

CHAPTER IX.

What kind of notes occupy the third measure of No. 1? How long is a sixteenth? How many must be sung to a beat?

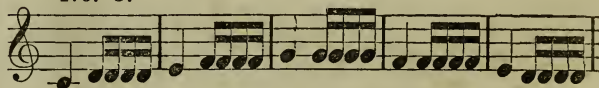
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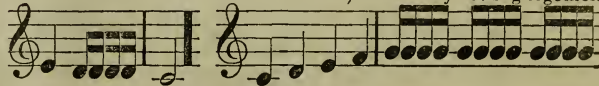
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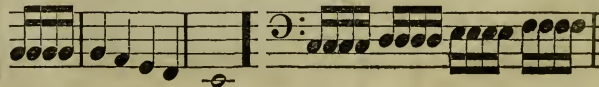
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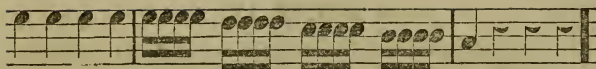


No. 4. Nos. 4, 5 and 6 may be sung together.



No. 5.

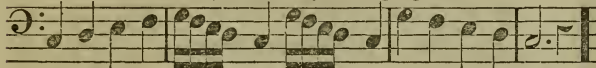




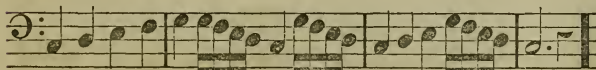
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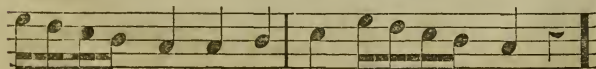
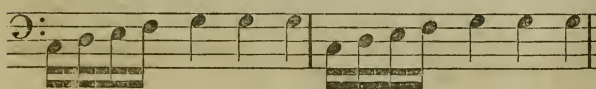
No. 7. Nos. 7, 8 and 9 may be sung together.



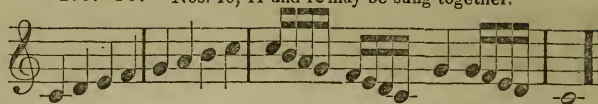
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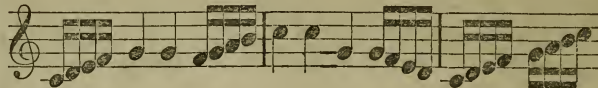
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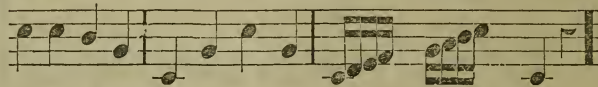
No. 10. Nos. 10, 11 and 12 may be sung together.



No. 11.



No. 12.



CHAPTER X.

In this work, *a* QUARTER NOTE is *always* ONE BEAT long. In music books generally, this is not the case; but two figures in the form of a fraction, are placed at the commencement of each tune, the upper figure showing the kind of time in which the piece is written,



and the lower one, the kind of a note which is one beat long.

In this book, one figure only is placed at the commencement of each exercise and tune. This indicates the kind of time in which the tune is written. Another figure would be superfluous, because, throughout the book, (except in this Chapter,) a quarter note is one beat long.

NOTE. See Chapter XVI, for an explanation of a kind of movement, which may perhaps be considered an exception

Suppose the figures $\frac{2}{2}$ to be at the commencement of a piece of music, in what kind of time would the piece be written? What kind of note would be one beat long? If $\frac{3}{4}$ is at the commencement? $\frac{4}{4}$? $\frac{3}{8}$? $\frac{6}{8}$? $\frac{2}{4}$? $\frac{4}{4}$? $\frac{3}{4}$? $\frac{2}{4}$? Why is the lower figure omitted in this book? In this book, what does the figure 4 at the commencement of a tune mean? The figure 2! 6! 3! If a tune has no figure at the commencement, can you tell in what kind of time it is? In what kind of time is exercise No. 1? How do you know? What kind of a note is one beat long? How do you know?

In tunes where a *half* or a *whole* is one beat long, longer notes than *wholes* sometimes occur.

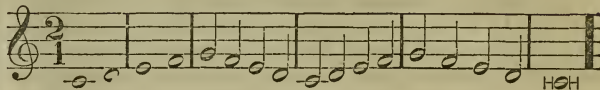
A DOUBLE NOTE ( or ) is twice as long as a whole note.

In tunes where an eighth or a sixteenth is one beat long, shorter notes than sixteenths sometimes occur. A dash added to the stem of a quarter note, forms a note of one half the length of a quarter. Every additional dash has a similar effect; thus, one dash

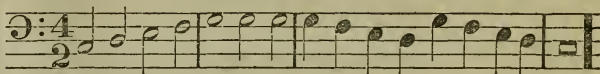
forms an 8th; two, a 16th; three, a 32d; four, a 64th; five, a 128th; and so on.



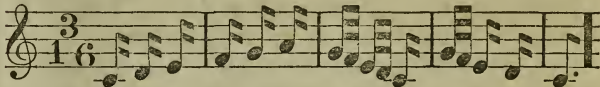
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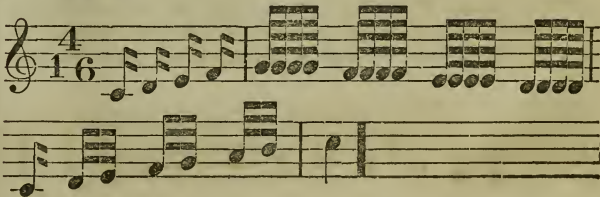
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No. 3.



No. 4.



No. 5.



ATTEND NEXT TO CHAPTER IX IN MELODY.

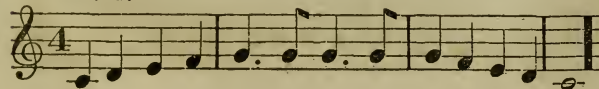
NOTE. All of the remaining Chapters in Melody can be studied before the subsequent Chapters in Rhythm. If preferred however, the rest of this department may be introduced at any time, during the remainder of the course.

CHAPTER XI.

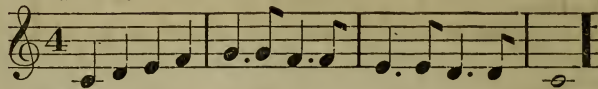
A dotted quarter (♩.) is a beat and a half long; i. e. it occupies as much time as three eighth notes.

NOTE. The exercises of this Chapter may be sung, first reducing the dotted quarters to eighths; afterwards singing the dotted quarters with an undulation of the voice for each eighth note, and finally, with one smooth sound, in length equal to three eighths. *Thinking* of three eighths, will assist the singer in making a dotted quarter the right length.

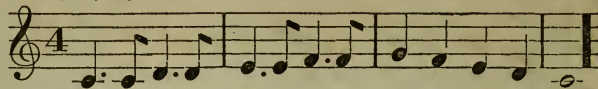
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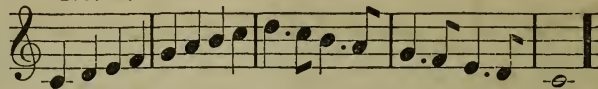
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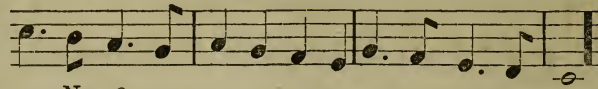
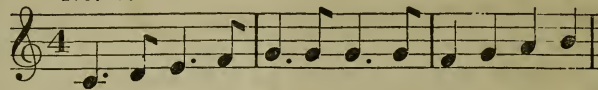
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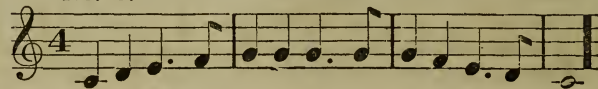
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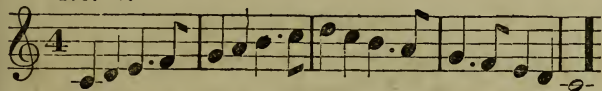
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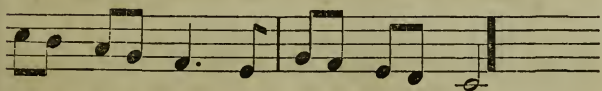
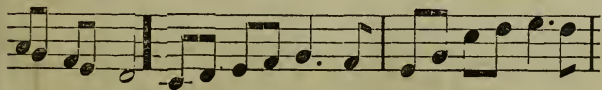
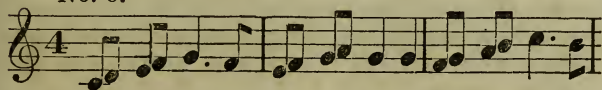
RHYTHM

13

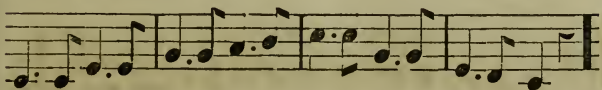
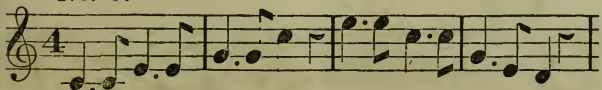
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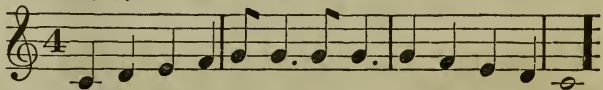


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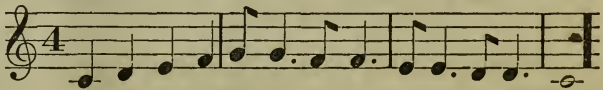


CHAPTER XII.

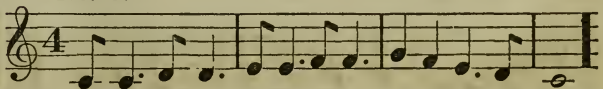
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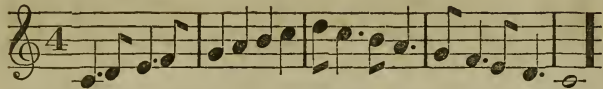
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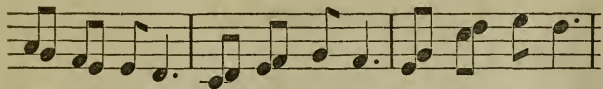
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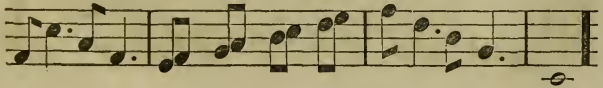
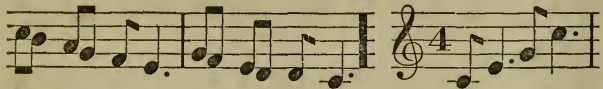
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
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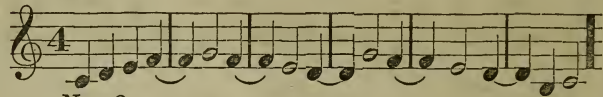
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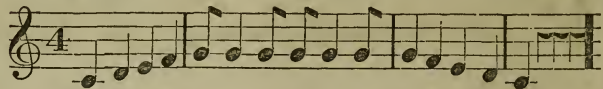
CHAPTER XIII.

This character , called a TIE, drawn over or under two notes which are on the same degree of the staff, unites them, and they become virtually one note. When a note commences on the unaccented part of a measure, and is continued on the accented part, it is called a SYNCOPATED note, and must be accented.

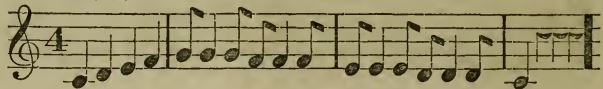
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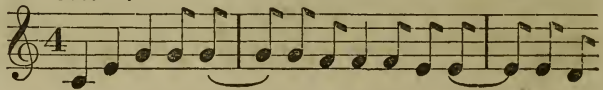
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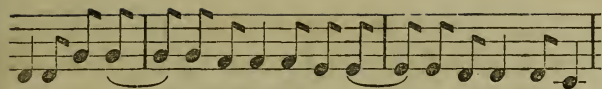


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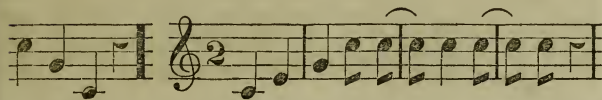


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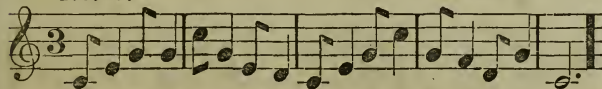




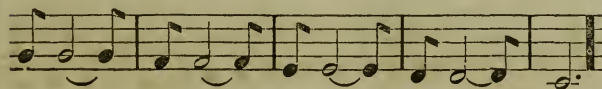
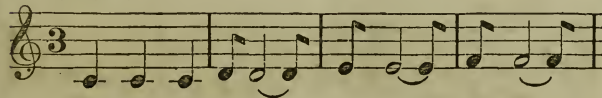
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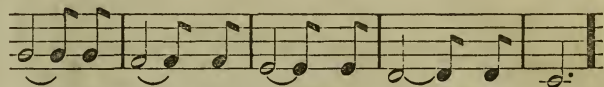
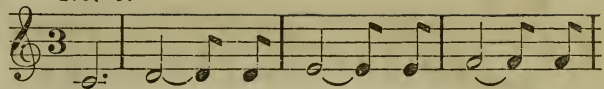
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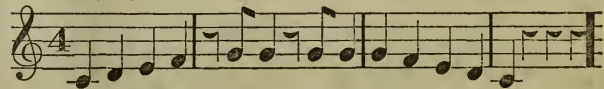


NOTE. If the quarters in the above exercises, are found difficult to sing, reduce them to eighths, as in Chapter Xi

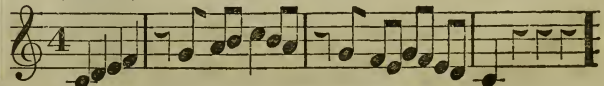
CHAPTER XIV.

EIGHTH RESTS, DOTTED QUARTER RESTS, &c.

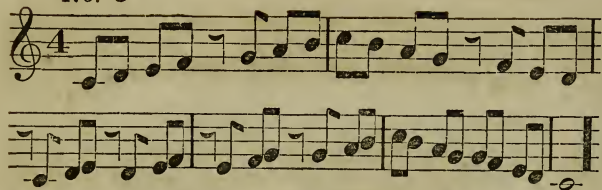
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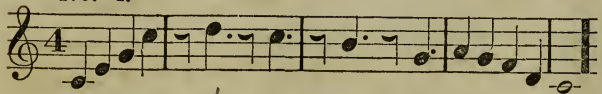
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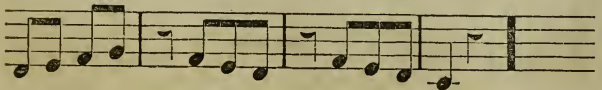
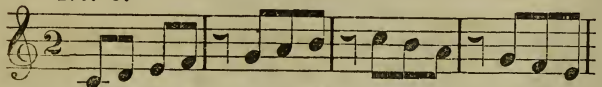
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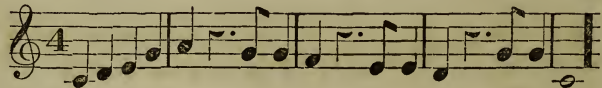
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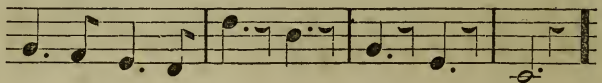
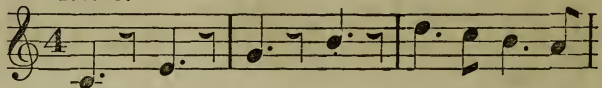
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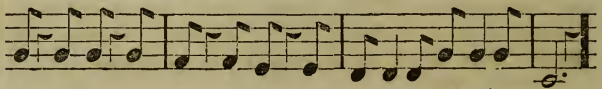
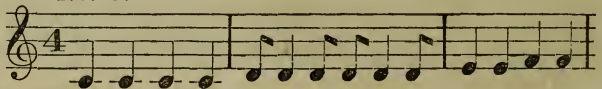
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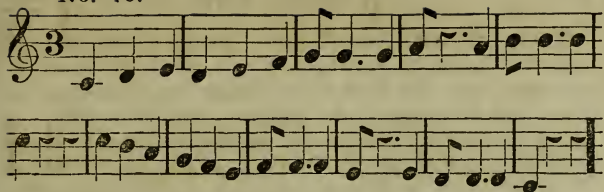
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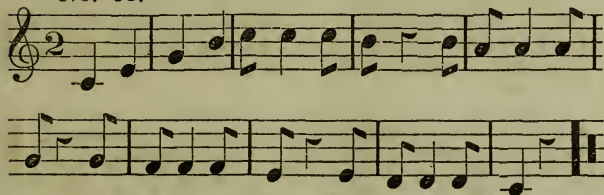
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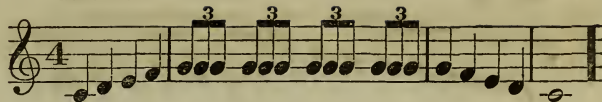
CHAPTER XV.

TRIPLETS.

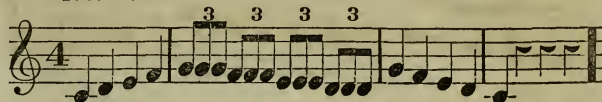
Three notes sometimes occupy a part of a measure, and must be sung to one beat. Such notes are called TRIPLETS, and usually have a figure 3 written over them. The figure, however, is often omitted.

[2]

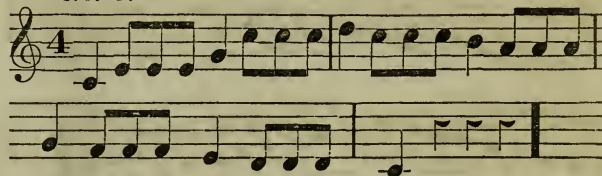
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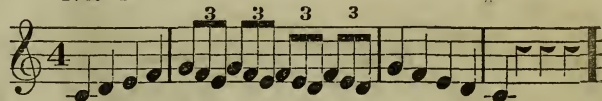
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No. 3.



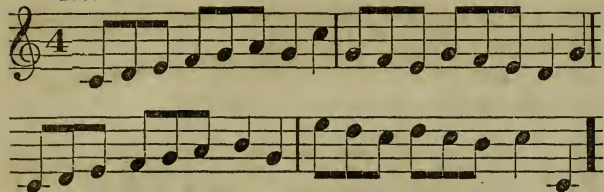
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No. 5.



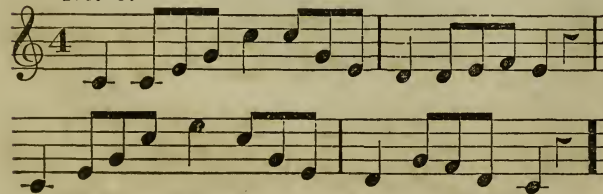
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No. 7.



No. 8.

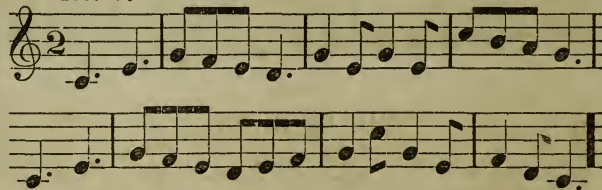


CHAPTER XVI.

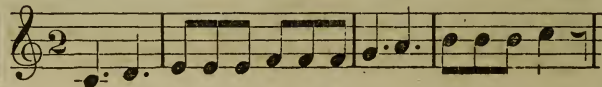
In the following exercises, a triplet occupies each part of a measure throughout. A dotted quarter is, therefore, but one beat long, being considered as the three eighths notes which compose a triplet, united. A quarter, also, is considered as being composed of two of the eighths of a triplet united, and is but two thirds of a beat long; i. e. a quarter and an eighth together, occupy only the time usually occupied by a quarter.

NOTE. Music in this kind of movement, is usually figured $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$. It seems equally proper, to consider a triplet as occupying each part of the measure.


No. 1.



No. 2.

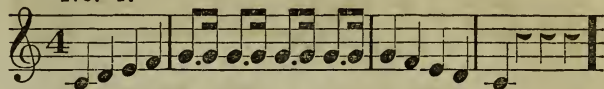


CHAPTER XVII.

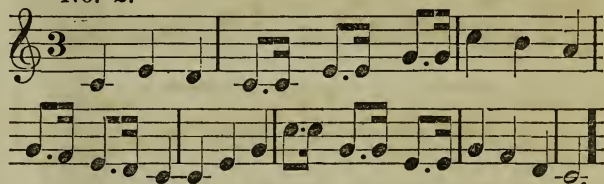
A dotted eighth () is three quarters of a beat long; i. e. as long as three sixteenths.

NOTE. If the dotted eighths are found difficult, they can be first practised, reduced to sixteenths. See Chapter XI.

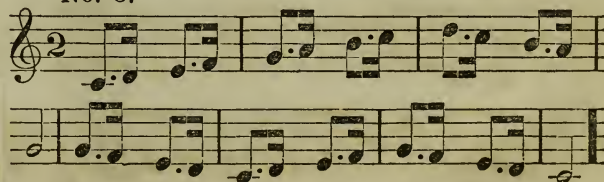
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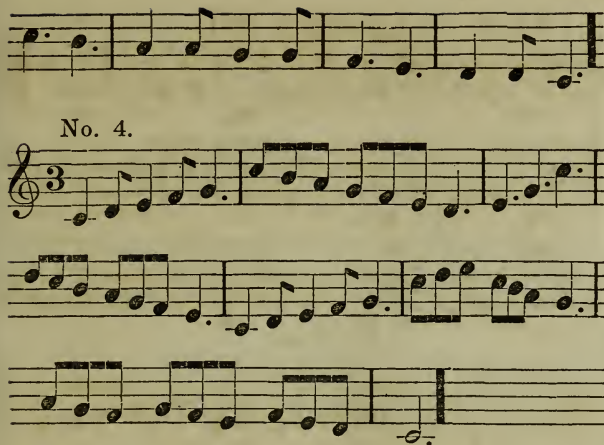
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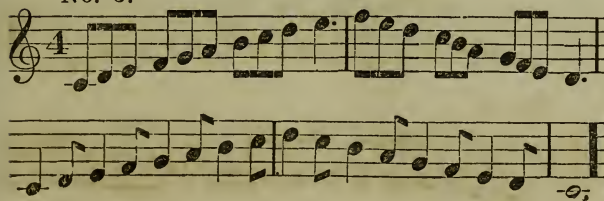
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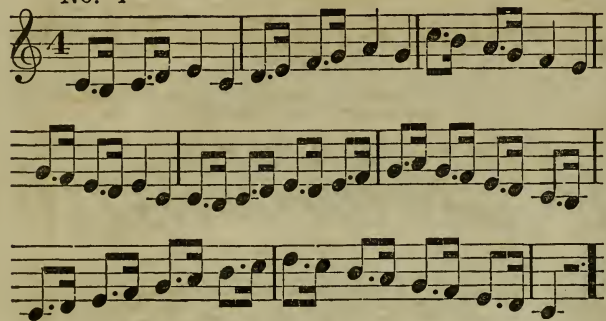
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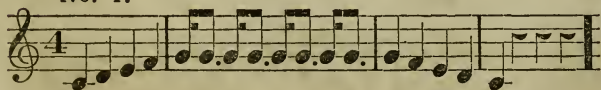


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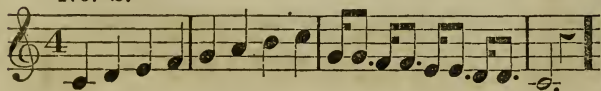


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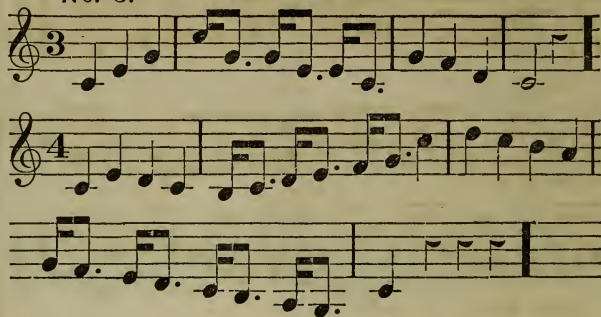
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No. 2.



No. 3.

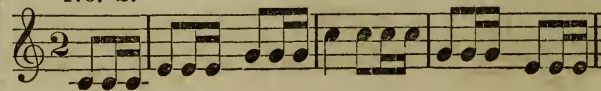


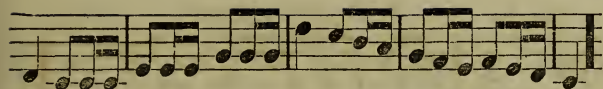
CHAPTER XIX.

No. 1

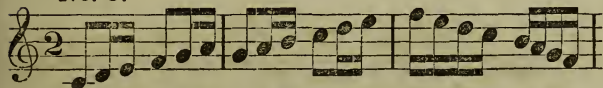


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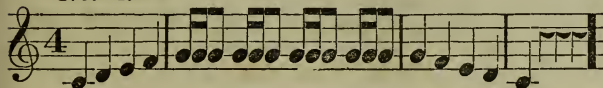




No. 3.



No. 4.



No. 5.



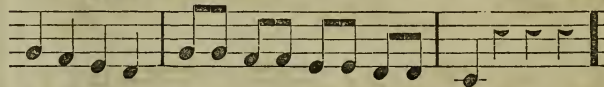
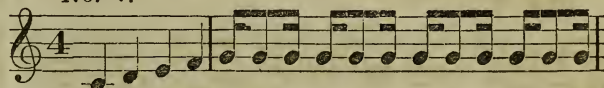
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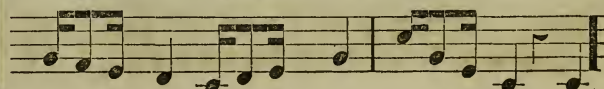
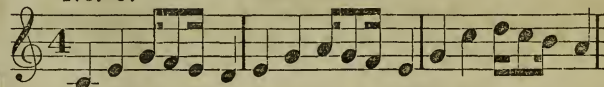
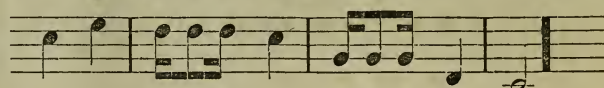
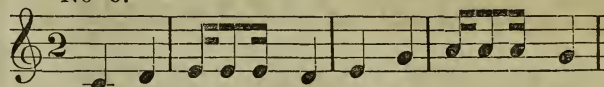
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No. 8.



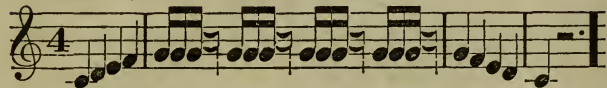
No. 9.



CHAPTER XX.

SIXTEENTH RESTS, DOTTED EIGHTH RESTS, &c.

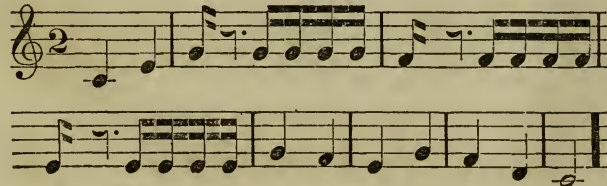
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No. 2.



No. 3.



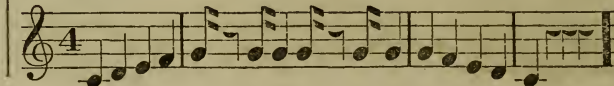
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No. 5.



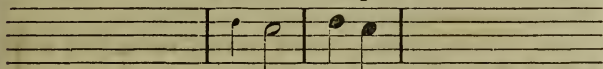
No. 6.



CHAPTER XXI.

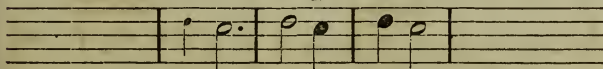
One small note, written before a large one, borrows half of the time belonging to the large note which *succeeds* it.

Written. Sung.



If, however, the large note is dotted, the small one receives either one third or two thirds of the time.

Written. Sung, or



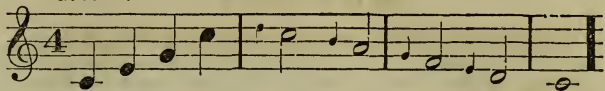
When more than one small note is written, the time is borrowed from the large note which *precedes* them.

Written. Sung.

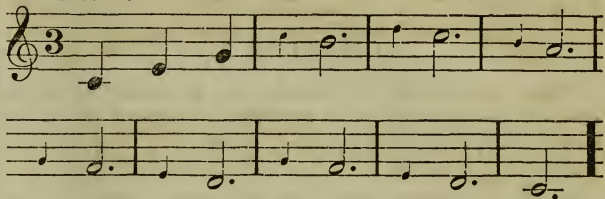


NOTE. This explanation of small notes, will perhaps meet most of the cases in which they occur in simple choral music. There are many other ways in which they are used, which the teacher can illustrate if necessary.

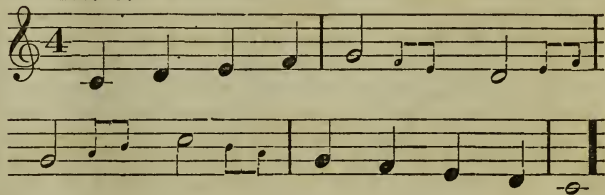
No. 1.



No. 2.



No. 3.



END OF RHYTHM.

MELODY.

* Which Department in the Elementary Principles of Music is Melody? Of what does it treat? Shall we find in it anything about the Power of Sounds? Shall we find in it anything about the Pitch of Sounds? Of how many subjects does it treat?

CHAPTER I.

The foundation of Melody, is a series of eight sounds, called the SCALE. The sounds of the scale are named, ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

NOTE. The first and principal thing to be done in melody, is to become perfectly acquainted with the eight sounds of the scale. The pupils must acquire the ability to sing each sound, with as much readiness as they can repeat the alphabet. At first, they will, of course, be able to make the right sounds, only by imitation. The teacher must sing or play each, over and over again, until it is sung correctly. Through the whole course, the scale should be practised at each lesson, even long after the pupils are perfectly familiar with every sound. The teacher should, also, often sing, with the syllable *La*, sounds of the scale out of their regular order, and require the pupils to name them. The Germans call this an "exercise in hearing," and esteem it a very necessary part of elementary instruction. Previous to the introduction of the next chapter, use in practising the scale, the words, One, Two, Three, &c. or the syllable *La*.

CHAPTER II.

The following Italian syllables are commonly used in singing the scale, viz. *Do, Re, Mi, Fa, Sol, La, Si, Do*,—pronounced, *Doe, Ray, Me, Fah, Sole, Lah, See, Doe*.

What is the name of the first sound of the scale? Second? &c. What Syllable must be used in singing ONE? TWO? &c.

NOTE. Let the following exercises be sung, making each sound four beats long.

No. 1.—1. 2. 3. 2. 1

No. 2.—1. 2. 3. 4. 5. 4. 3. 2. 1.

No. 3.—1. 2. 3. 2. 3. 4. 3. 4. 5. 4. 3. 2. 1

No. 4.—1. 2. 3. 4. 5. 4. 5. 6. 5. 6. 7. 8.

No. 5.—1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1.

CHAPTER III.

Music is written upon a certain number of lines and spaces, called a STAFF. The staff consists of five lines, with the spaces between them, which are named as follows,

Fifth line.	_____	Fourth space.
Fourth line.	_____	Third space.
Third line.	_____	Second space.
Second line.	_____	First space.
First line.	_____	

Each of these is called a DEGREE.

How many degrees are in the staff?

If more degrees are wanted, the spaces above and below the staff are used.

Space above.	_____

Space below.	_____
--------------	-------

If more degrees still are needed, any number of additional lines and spaces, called ADDED lines and ADDED spaces, may be used.

2d added space above.	_____	2d added line above.
1st added space above.	_____	1st added line above.

1st added space below.	_____	1st added line below.
2d added space below.	_____	2d added line below.

What is the collection of lines and spaces called, upon which music is written? How many lines are in it? How many spaces? How many degrees? What line is next above the first line? What degree is next above the first line? If more degrees are wanted than are in the staff, what are used? If more still are needed, what are used?

NOTE. If a black-board is used, point to different lines and spaces, and ask the name of each.

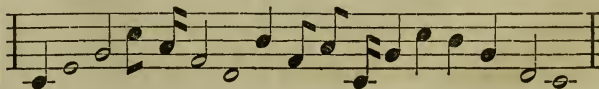
[2*]

CHAPTER IV.

The scale is written upon the staff in notes,—ONE, on the *first added line below*,—TWO, on the *space below*,—THREE, on the *first line*,—FOUR, on the *first space*,—FIVE, on the *second line*,—SIX, on the *second space*,—SEVEN, on the *third line*,—EIGHT, on the *third space*. A note written on the first added line below, means simply, “sing ONE;” a note on the space below, “sing TWO,” &c.

							
ONE. Do,	TWO. Re,	THREE. Mi,	FOUR. Fa,	FIVE. Sol,	SIX. La,	SEVEN. Si,	EIGHT. Do.

What sound does a note written on the second line indicate? Is it the *note* or the *line* which indicates that? What does the *note* represent? What does a note written on the first line mean? On the third line? First space? Third space? Second space? If you wish to write a note upon the staff which will indicate FIVE, where must you place it? TWO? SEVEN? FOUR? ONE? EIGHT? THREE? SIX? Which department are you now studying? Of what does it treat? How is the pitch of sounds represented? What sounds do the following notes indicate?

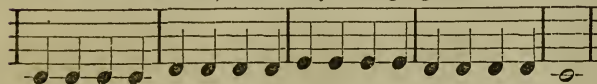


CHAPTER V

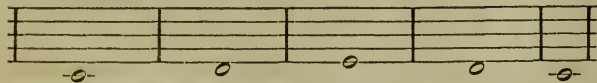
What sounds must be sung in exercise No. 1? How can you tell? How long must the last sound be? How long the others? How do you know? What syllable must be used in the first measure? In the second? Third? Why?

NOTE. Similar questions should be asked, before singing the other exercises.

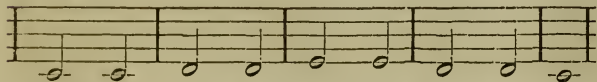
No. 1. Nos. 1, 2 and 3 may be sung together.*



No. 2.

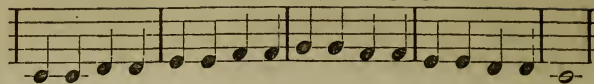


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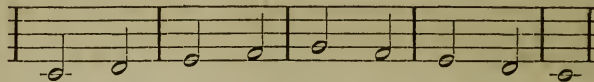


* The school may be arranged in three divisions, one of which can sing No. 1, the second, No. 2, and the third, No. 3;—or in two divisions, one of which can sing No. 1, and the other either No. 2 or 3;—or the three exercises may be united, and considered as a round, the second division commencing No. 1, when the first commences No. 2, &c.

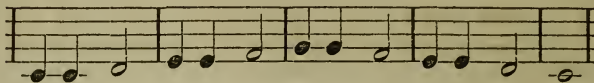
No. 4. Nos. 4, 5 and 6 may be sung together.



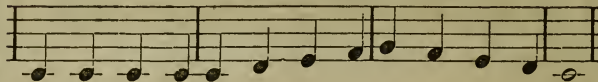
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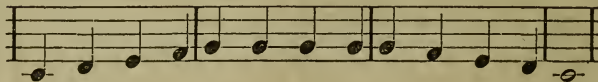
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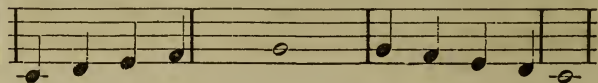
No. 7. Nos. 7, 8 and 9 may be sung together.



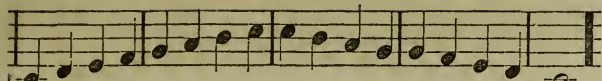
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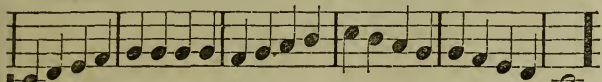
No. 9.



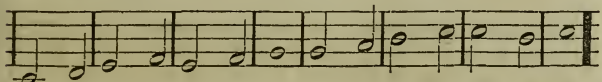
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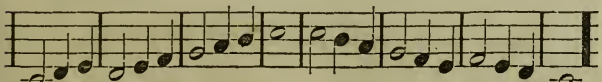
No. 11.



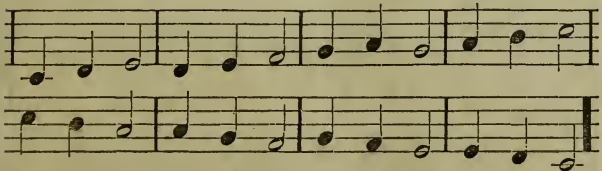
No. 12.



No. 13.



No. 14.



CHAPTER VI.

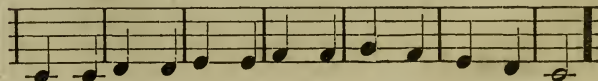
The sounds of the scale are also named after the first seven letters of the alphabet, A, B, C, D, E, F, G. For reasons, now perhaps unknown, the first sound is not called A, but C. Only *seven* letters are used, although there are *eight* sounds in the scale. To supply the deficiency, C is used for both ONE and EIGHT.



What letter is 5? 3? 3? 1? 7? 5? 4? 2? 6? What numeral is A? D? F? B? E? C? G?

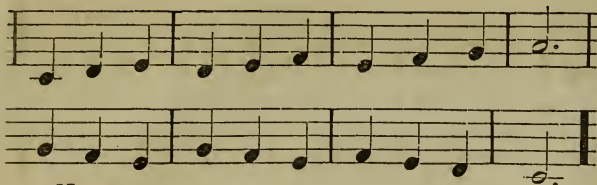
NOTE. In the following exercises, the pupils should *name* the sounds by numerals and letters, continuing the practice in subsequent lessons, until familiar with both.

No. 1.

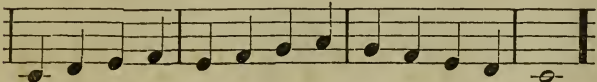


ATTEND NEXT TO CHAPTERS VI & VII IN RHYTHM.

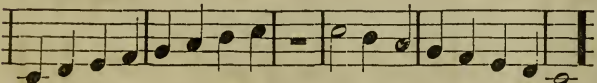
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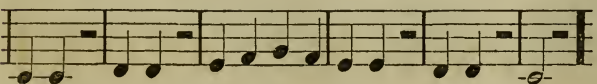
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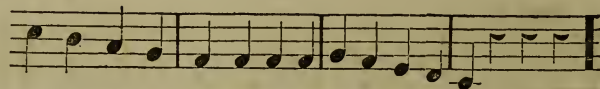
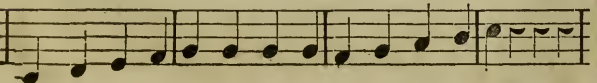
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No. 5.



No. 6.



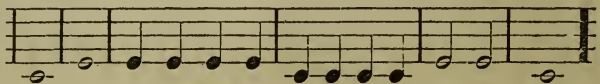
ATTEND NEXT TO CHAPTER VIII IN RHYTHM.

CHAPTER VII.

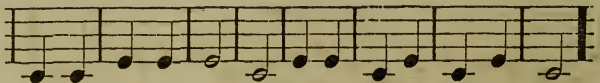
In all the exercises thus far, the sounds have regularly ascended or descended in the order of the scale. A good singer must be able to sing them in whatever order they may move.

Skips from ONE to THREE, and vice versa.

No. 1.



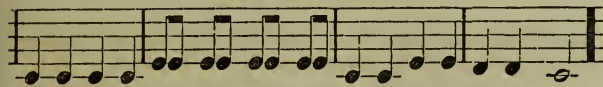
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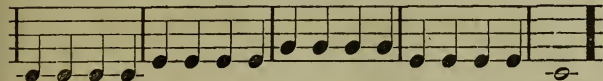
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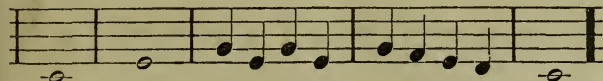
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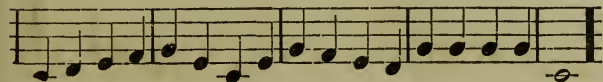
Skips, using ONE, THREE and FIVE.
No. 5.



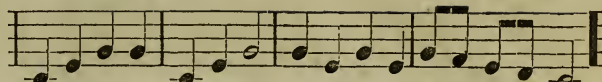
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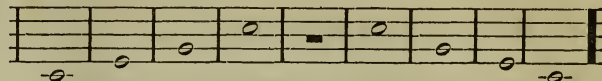
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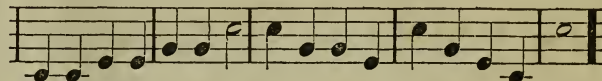
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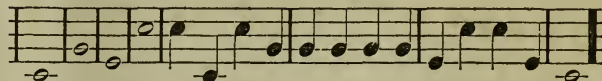
Skips, using ONE, THREE, FIVE and EIGHT.
No. 9.



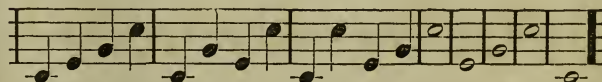
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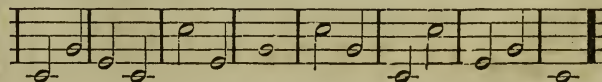
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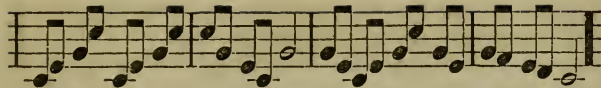
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No. 13.

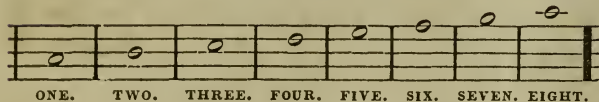


No. 14.





CHAPTER VIII.

ONE is often written on the *second space*.

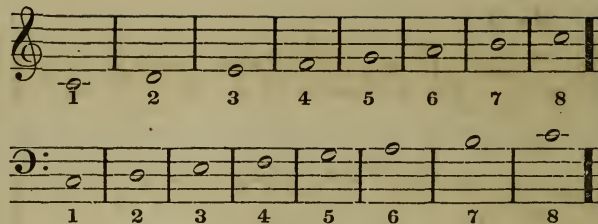


To distinguish the two ways of writing the scale, two characters called **CLEFS*** are used; the **TREBLE CLEF**,

 which shows that ONE is written on the *first added*

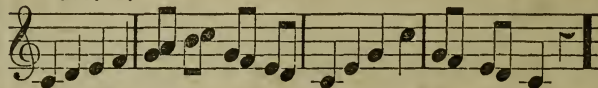
line below, and the **BASE CLEF**  which shows that ONE is written on the *second space*.

* **CLEF**, the French word for **KEY**.

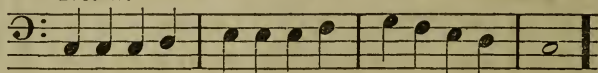


In exercise No. 1, where is ONE written? Is it always written on the first added line below? How do you know it is in that exercise? In exercise No. 2, where is ONE written? How do you know?

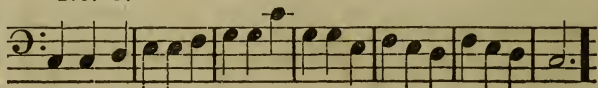
No. 1.



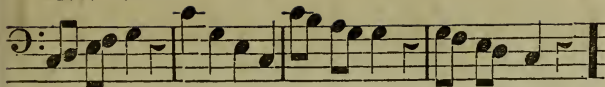
No. 2.



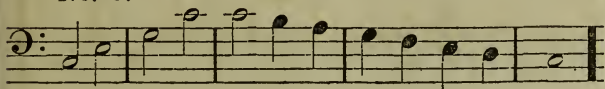
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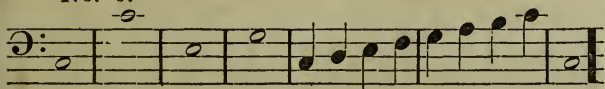
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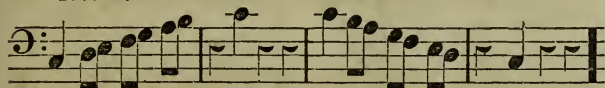
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No. 6.

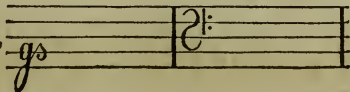


No. 7.




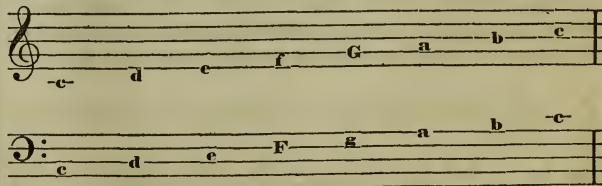
The Treble clef is also called the G CLEF, and the Base clef is called the F CLEF. A hundred years ago,

they were made thus,



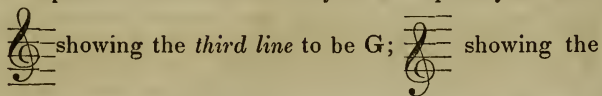
The first character, probably meant *g scale*; it showed G to be on the line on which the character was written. The other character, designed perhaps for a letter *f* showed F to be on the line which was between the two dots. Engravers and type foundry have gradually changed the clefs to their present forms, which bear no resemblance to the letters they are designed to indicate. The clefs are still considered as indicating that the lines on which they are written are respectively, G and F. The line around which the lower part

of the G clef  twines, is considered the line on which it is written; that between the two dots of the F clef, the line on which *it* is written.



A few years ago, it was customary to place the clefs on either degree of the staff, at the pleasure of the

composer. In old music they are frequently written



first line to be G; showing the *third line* to be F,

&c. At present they are generally considered fixed, the G clef on the *second line*, and the F clef on the *fourth line*.

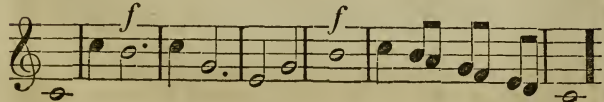
ATTEND NEXT TO CHAPTER I, IN DYNAMICS.

CHAPTER IX.

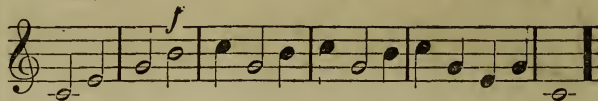
It is comparatively easy to sing the sounds ONE, THREE, FIVE and EIGHT, in any order in which they can be written. After becoming perfectly familiar with them, they may be used as guides to the other sounds.

To sing SEVEN correctly, think of EIGHT.

No. 1.



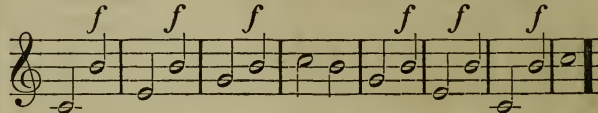
No. 2



No. 3.

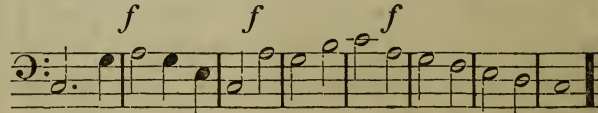


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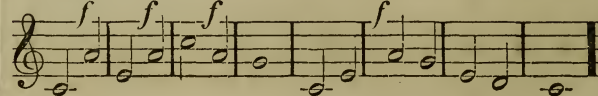


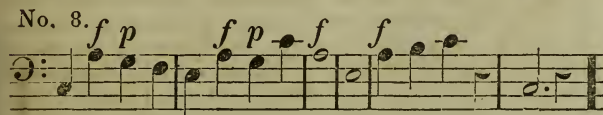
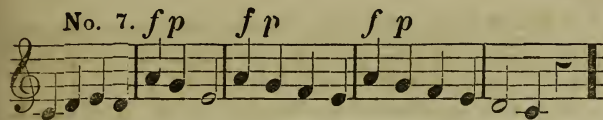
To sing SIX correctly, think of FIVE.

No. 5.

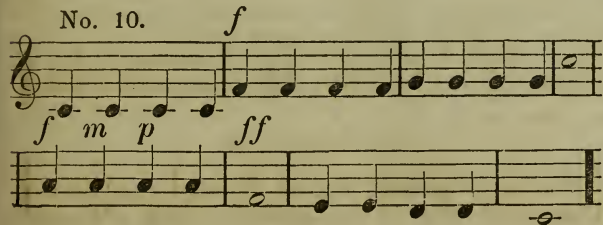
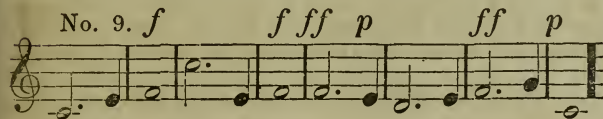


No. 6.

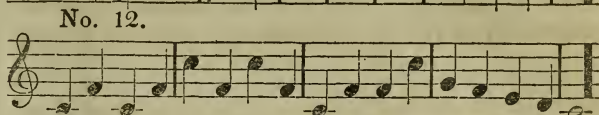
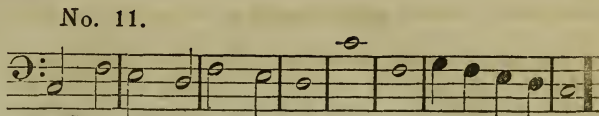




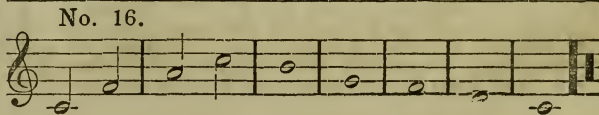
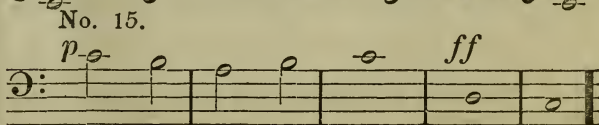
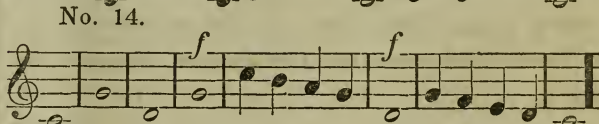
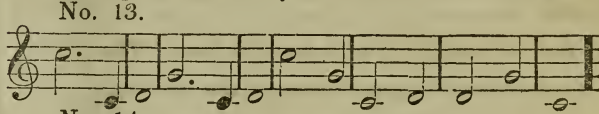
To sing FOUR correctly, think of THREE.



[3]



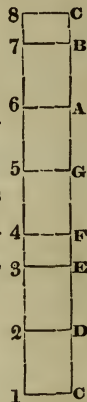
To sing TWO correctly, think of ONE or THREE.



CHAPTER X.

The word *scale*, is derived from the Latin word *scala*, which means a *ladder*. The Germans call the scale, the *Tonleiter*, (tone ladder,) because the sounds ascend like the steps of a ladder.

The distance, or difference of pitch between two sounds, is called an **INTERVAL**. The accompanying figure illustrates the intervals as they occur in the scale. The larger intervals are called **STEPS**, and the smaller, **HALF STEPS**.



NOTE. The order of the intervals may be further illustrated, by the figure in Chapter XXI

How many intervals are in the scale? How many kinds of intervals? How many large intervals? How many small? What are the larger intervals called? The smaller? What is the interval, or distance, from **ONE TO TWO**? From **TWO TO THREE**, &c. Between what sounds do

the half-steps occur? The steps? Between what letters do the half-steps occur? The steps? What is the interval from A to B? D to E? 5 to 6? 1 to 2? F to G? 6 to 7? C to D? 4 to 5? G to A? 2 to 3? B to C? 3 to 4? E to F? 7 to 8?

NOTE. The figure exhibits the intervals to the eye. They must be made equally plain to the ear. The teacher can sing or play sounds which are a step apart, and some which are a half-step apart, requiring the pupils to listen attentively, and note the difference. The school can then be exercised something as follows. Let the teacher sing a sound with the syllable *la*, requiring the pupils to do the same. Then let him say, 'sing a sound a step higher than that you have just sung,' 'a half-step lower than the last,' &c., continuing the exercise, until they can easily sing sounds which are either a step, or a half-step apart. It is a good exercise to sing the scale in this way, commencing on different letters. For example, let the teacher require the sound D to be sung. Then say, 'sing a sound a step above the one you have just sung,' 'sing a sound a step higher still,' 'a half-step higher than the last,' 'a step higher,' 'a step higher,' 'a step higher,' 'a half-step higher.' Descend in the same way. In all such exercises use the syllable *la*, and be sure the pupils get the right sounds, only by mental calculation. *It is recommended that the school be thoroughly exercised in this way*, as all of the subsequent lessons are arranged on the supposition that the pupils are perfectly familiar with these intervals, theoretically and practically

CHAPTER XI.

The same syllable is used for **EIGHT** and for **ONE**. The same letter is also applied to each. We may,

therefore, conclude that if the sound next above EIGHT is written, it will have the same letter and syllable as TWO,—the next higher still the same letter and syllable as THREE, &c.



As EIGHT has the same *letter* and *syllable* as ONE, when sounds are written above it, we may call it by the same *numeral*, and consider it as ONE of the upper scale.

The sounds of the upper scale bear precisely the

same relation to one another, as do those of the scale we have practised. One familiar with the scale, can with equal facility, sing the sounds of the upper scale, as far as the compass of his voice will permit. ONE, may also be considered as EIGHT of a scale still lower.



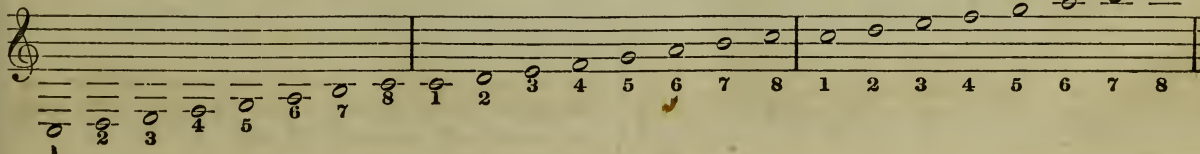
The sounds of this scale also, bear the same relation to one another as those of the scale with which we are already familiar, and as far as the compass of the voice will permit, can be sung with equal ease.

The scale we have heretofore practised is called the MIDDLE SCALE. Those explained in this Chapter, are called the LOWER SCALE, and the UPPER SCALE.

LOWER SCALE.

MIDDLE SCALE.

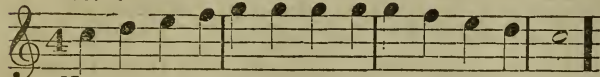
UPPER SCALE.



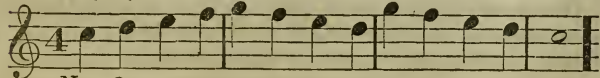
There are few persons who can with ease sing higher than FIVE of the upper scale, or lower than FIVE of the lower scale. Vocal music is seldom written higher or lower than these two sounds.

What sound of the lower scale is the same as one of the middle scale? What sound of the upper scale is the same as eight of the middle scale?

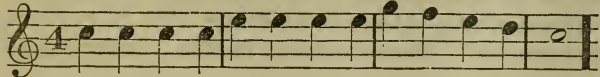
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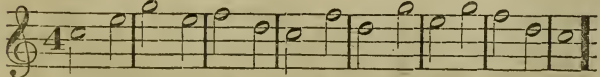
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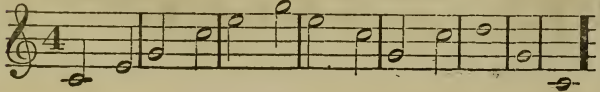
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No. 4.



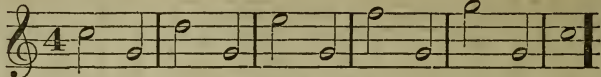
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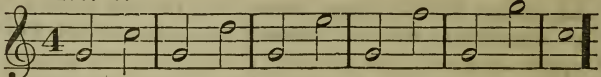
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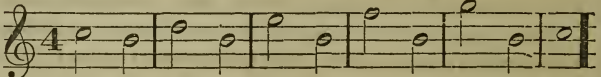
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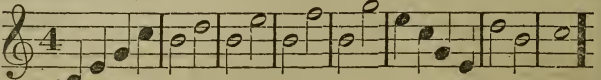
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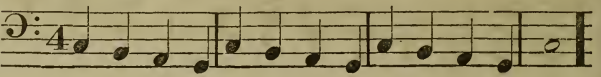
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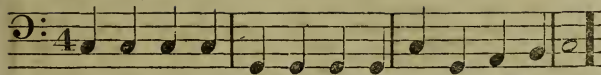
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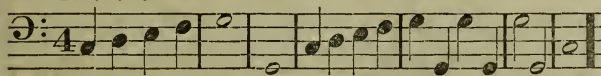
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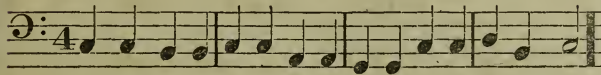
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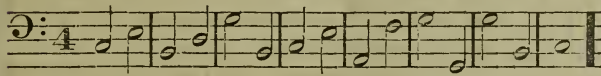
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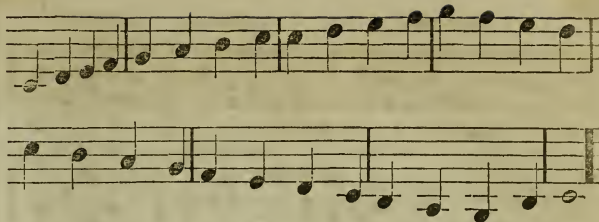
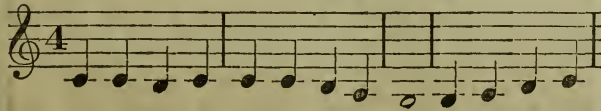
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No. 16.



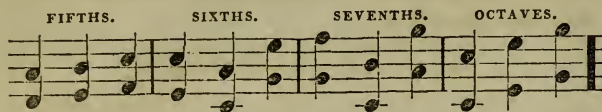
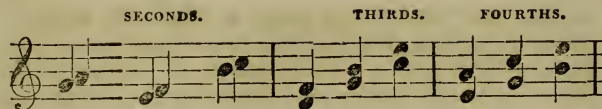
No. 17



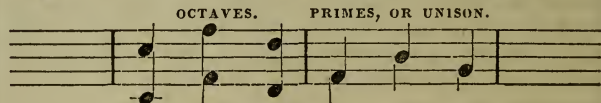
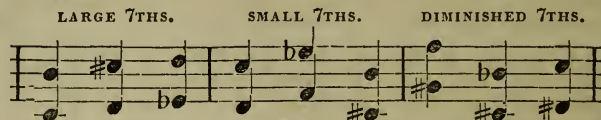
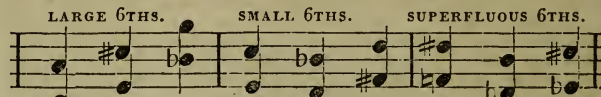
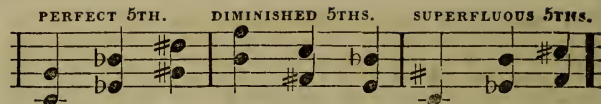
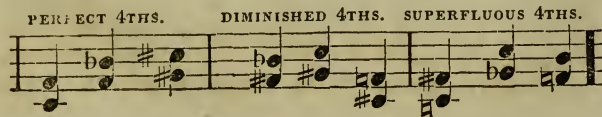
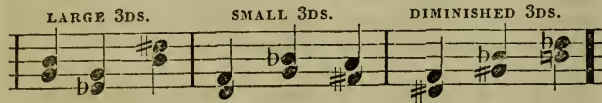
NOTE. In adult schools, the voices should now be classified. See Chapter XXXVI.

CHAPTER XII.

Besides the intervals which have been explained, there are others, obtained by reckoning the distances between all the sounds of the scale. Unless accompanied by a direction to the contrary, intervals are always reckoned from the lower sound upwards. The interval between a sound, and that on the next degree of the staff, is called a **SECOND**. The distance from one sound to another, skipping over one degree, is called a **THIRD**; skipping over two degrees, a **FOURTH**; three degrees, a **FIFTH**; four degrees, a **SIXTH**; five degrees, a **SEVENTH**; six degrees, an **EIGHTH** OR **OCTAVE**.



What is the interval from 1 to 3? 4 to 8? 5 to 6? 3 to 7? 2 to 8? 5 of the middle scale to 5 of the upper scale? 2 to 5? 3 to 8? What is the interval from D to F? E to C? F to G? B to C? C to A? G to D? A to G?



NOTE. For exercises on these intervals, see page 77.

CHAPTER XIII.

Sing ONE. Sing a sound a half-step higher than ONE. Was the sound you last sang TWO? How much lower than TWO was it? How much higher than ONE? Was it a sound which belongs in the scale? Sing TWO. Sing a sound a half-step higher than TWO. Was the sound you last sang THREE? How much lower than THREE was it? How much higher than TWO? Was it a sound that belongs in the scale?

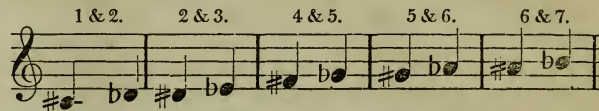
Sing THREE. Sing a sound a half-step higher than THREE. Was the sound you last sang FOUR? Sing FOUR. Sing a sound a half-step higher than FOUR. Was the sound you last sang FIVE? How much lower than FIVE was it? How much higher than FOUR? Was it a sound that belongs in the scale? Sing FIVE. Sing a sound a half-step higher than FIVE. Was the sound you last sang SIX? How much lower than SIX was it? How much higher than FIVE? Was it a sound that belongs in the scale? Sing SIX. Sing a sound a half-step higher than SIX. Was the sound you last sang SEVEN? How much lower than SEVEN was it? How much higher than SIX? Was it a sound that belongs in the scale? Sing SEVEN. Sing a sound a half-step higher than SEVEN. Was the sound you last sang EIGHT? How many sounds have you now sung which do not belong in the scale?

These new sounds are called INTERMEDIATE SOUNDS. They occur between those sounds of the scale only, which are a step apart. In the figure, the intermediate sounds are represented by dots. Although they do not belong in the scale, yet they often occur in music, and must be thoroughly learned. It will, of course, be necessary to have a method by which they can be expressed on the staff.

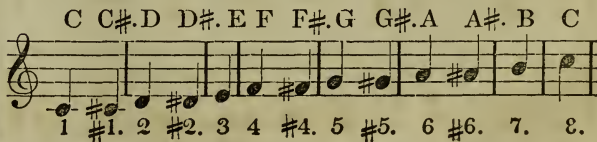
ONE belongs on the *first added line below*, and two on the *space below*, one of the intermediate sounds is half-way between ONE and TWO, but there is no degree of the staff between the *first added line below* and the *space below* on which it can be written. It must, therefore, be written either on the same degree with ONE, or on the degree on which two belongs. If written

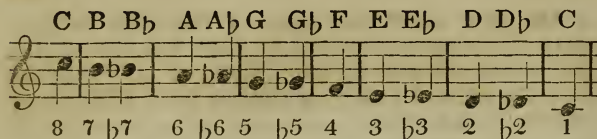
on the *first added line below* a character called a SHARP (#) is placed *before* it, to show that it is not ONE but a sound a *half-step* higher than ONE. If written on the *space below*, a character called a FLAT (b) is placed *before* it; to show that it is not TWO, but a sound a *half-step* lower than TWO.

THE INTERMEDIATE SOUND BETWEEN



As both ONE, and the intermediate sound, which is a half-step above ONE, are written on the first added line below, the intermediate sound is called SHARP ONE, to distinguish it from ONE. When written on the space below, it is called FLAT TWO, to distinguish it from TWO. If named by letters, it is called C SHARP, or D FLAT, to distinguish it from C and D.



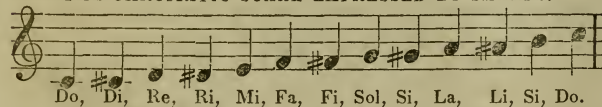


When a sound is sharpened, the termination of its syllable is changed to *ee*. For \sharp 1, therefore, the syllable is *Dee*, and not *Do*. For \sharp 2, the syllable is *Rce*,—for \sharp 4, *Fee*,—for \sharp 5, *See*,—for \sharp 6, *Lee*.

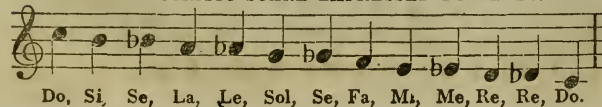
When a sound is flatted the termination of its syllable is changed to *ay*. For \flat 7, therefore, the syllable is *Say*, and not *Si*. For \flat 6, the syllable is *Lay*,—for \flat 5, *Say*, (same as for \flat 7,)—for \flat 3, *May*,—for \flat 2, *Ray*, (same as for 2.)

A series of thirteen sounds, including twelve intervals of a half-step each, is called the CHROMATIC or ARTIFICIAL scale. The scale which consists of eight sounds, is called the DIATONIC or NATURAL scale.

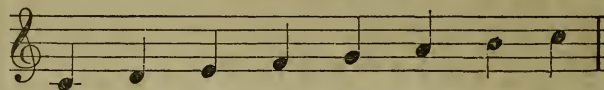
THE CHROMATIC SCALE EXPRESSED BY SHARPS.



THE CHROMATIC SCALE EXPRESSED BY FLATS.



THE DIATONIC SCALE.



In the Italian language, from which the syllables for the scale are taken, *i* is always pronounced *e*, and *e*, *a*.

Between which sounds of the scale can intermediate sounds be sung? Between which can they not be sung? What is the character which elevates a sound a half-step? What is the character which depresses a sound a half-step? How is the intermediate sound between 1 and 2 represented upon the staff? Between 2 and 3? 4 and 5? 5 and 6? 6 and 7? Why is there no \sharp 3? Why no \sharp 7? Why no \flat 4? Why no \flat 8? Is there such a sound as \flat 1? Why? What letter is \sharp 1? \sharp 2? \sharp 4? \sharp 5? \sharp 6? Why is there no \sharp 4? Why no \sharp 6? What letter is \flat 7? \flat 6? \flat 5? \flat 3? \flat 2? Why is there no \flat 3? Why no \flat 6? When a sound is sharpened, to what is the termination of its syllable changed? What syllable is sung to \sharp 1? \sharp 2? \sharp 4? \sharp 5? \sharp 6? When a sound is flatted, to what is the termination of its syllable changed? What syllable is sung to \flat 7? \flat 6? \flat 5? \flat 3? \flat 2? How many sounds does the diatonic scale contain? How many intervals? How many kinds of intervals? How many steps? How many half-steps? How many sounds does the chromatic scale contain? How many intervals? &c. When a sharp is placed before a note, how much higher is its sound? When a flat is placed before a note, how much lower is its sound?

NOTE. The sharps and flats may be further illustrated, by the figure at the commencement of Chapter XXI.

CHAPTER XIV.

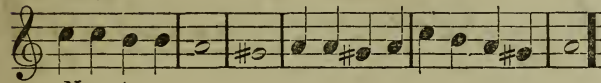
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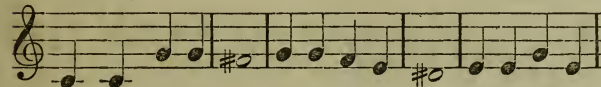
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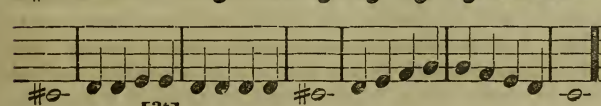
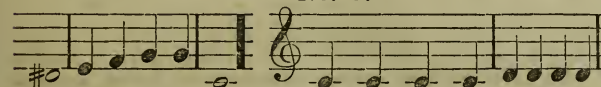
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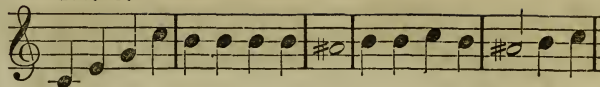


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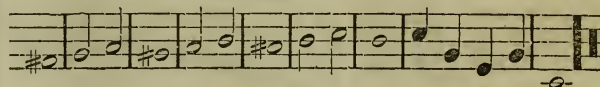
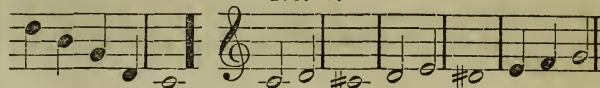


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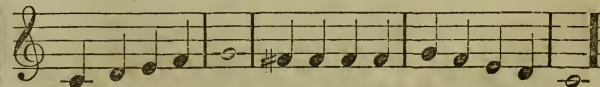
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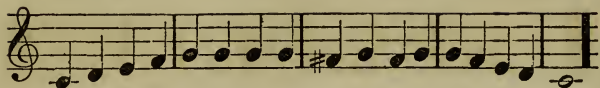
CHAPTER XV.

A sharp, or a flat, affects throughout the measure in which it occurs, the letter on which it is placed. In the third measures of Nos. 1 and 2, all the F's are sharpened, although the character is written before only the first one.

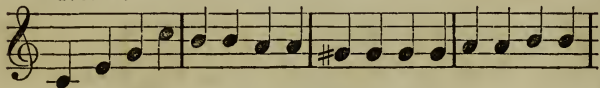
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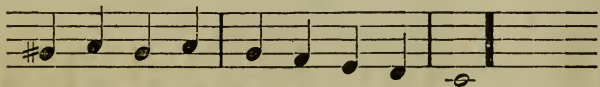
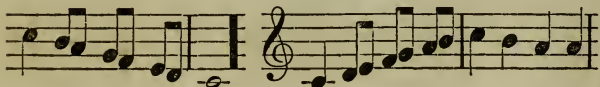
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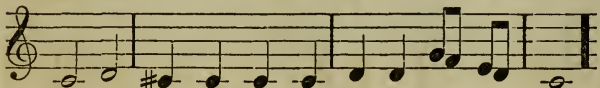
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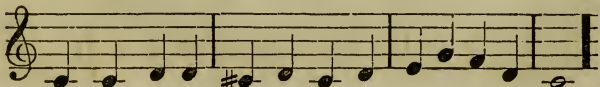
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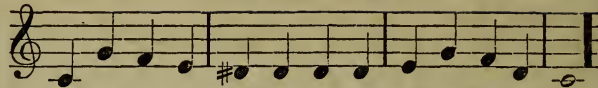
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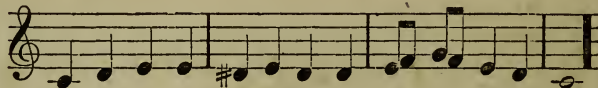
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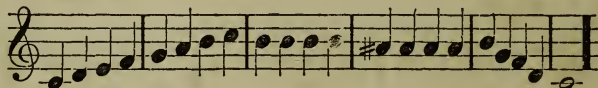
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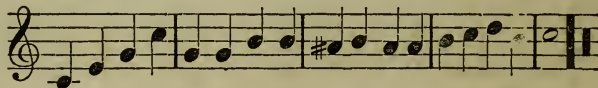
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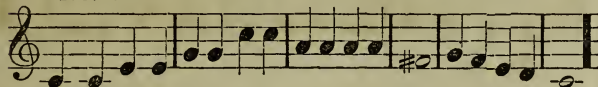
CHAPTER XVI.

An intermediate sound represented by a sharped note, is said to lead to the sound on the degree next above it, and one represented by a flatted note, to that on the degree next below it. An intermediate sound can be easily sung, if the sound to which it leads pre-

cedes and follows it When this is not the case, it is well to think of the sound to which the intermediate sound leads, both before and after singing it.

To what does #1 lead? #2? #4? #5? #6? To what does ♭7 lead? ♭6? ♭5? ♭3? ♭2? What sound is the guide to #4? ♭7? #5? ♭3! #1? ♭6? #2? ♭5? #6? ♭2? After singing #4, if you wish to sing ONE, of what sound must you think? (Ans. Of the guide to #4, 5.)

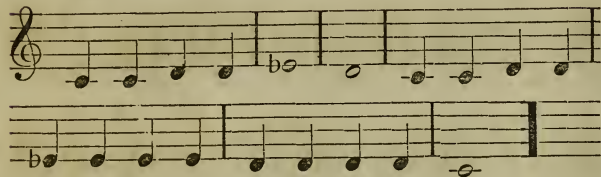
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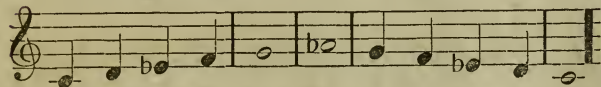
CHAPTER XVII.

What effect has a flat upon a sound? A sharp? What letter is ♭? ♭3? ♭5? ♭6? ♭7? What numeral is B♭? A♯? G♯? E♯? D♯? Why is there no F♯? Why no C♯? What syllable must be used when ♭2 is sung? ♭3? ♭5? ♭6? ♭7?

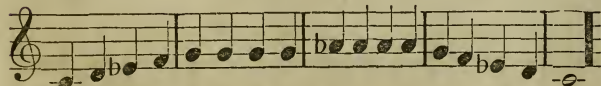
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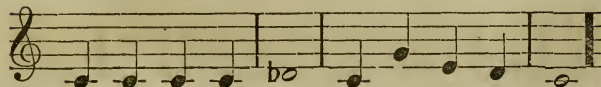
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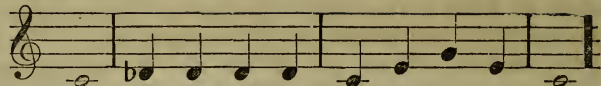
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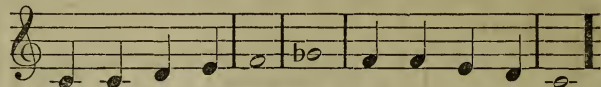
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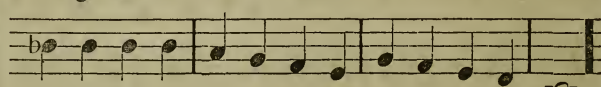
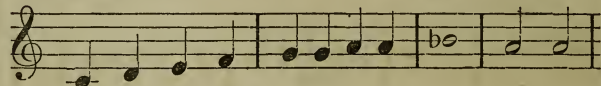
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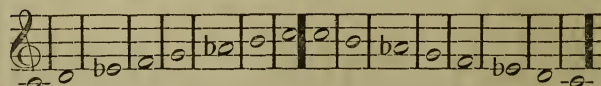
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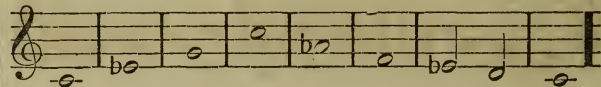
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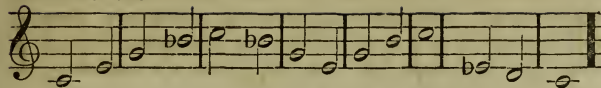
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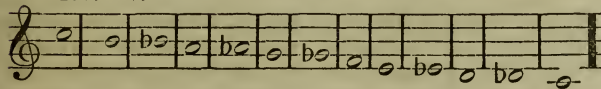
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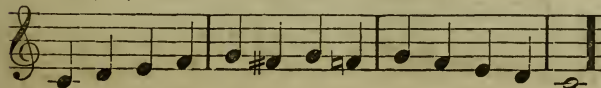
CHAPTER XVIII.

A NATURAL (♮) takes away the effect of a \sharp or a \flat . In the second measure of No. 1, the \sharp is not intended to affect the last note, its influence is therefore counteracted by a \natural .

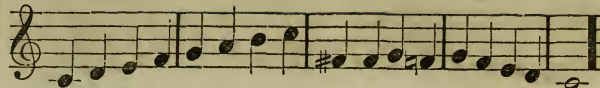
Naturals are often written where there is no necessity for them. The same is true of Sharps and Flats.

How far does the influence of a \sharp or a \flat extend? If the composer of a piece of music does not wish it to extend throughout the measure, what must he do? Does a Natural raise or depress a sound? What does the expression "C natural" mean?

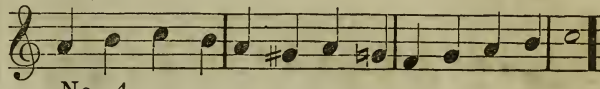
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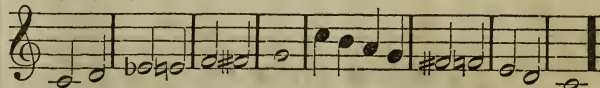
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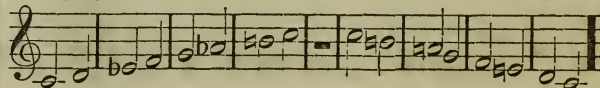
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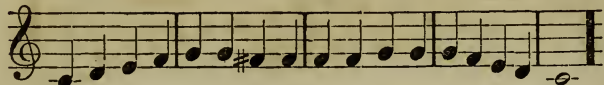


CHAPTER XIX.

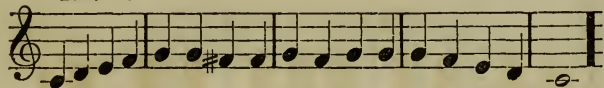
If the last note in a measure is sharped or flatted, and the first note of the next measure is on the same degree of the staff, the \sharp or \flat affects all the notes written on that degree in the next measure

In No. 3, there are but two F's which are not sharped; in which measures are they? Is the F, in the third measure of No. 2 sharped? Why?

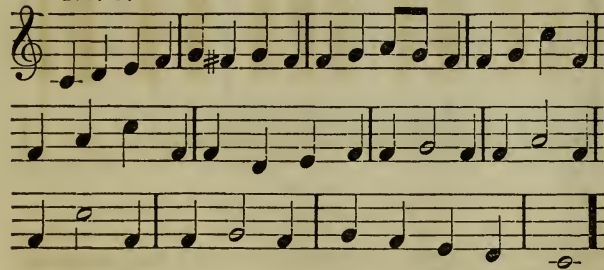
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No. 3.



CHAPTER XX.

TRANSPOSITION OF THE SCALE.

The idea we have thus far had of the scale is, that it is a series of eight sounds, commencing on C. A

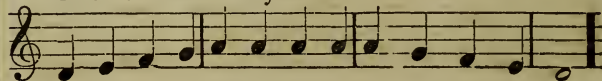
more correct definition is,—the scale is a series of eight sounds, the intervals between which are, from 1 to 2 a step, 2 to 3 a step, 3 to 4 a half-step, 4 to 5 a step, 5 to 6 a step, 6 to 7 a step, 7 to 8 a half-step, *no matter which letter is taken as one.*

NOTE. This can be illustrated by requiring the pupils to sing a given sound,—then a sound a step higher,—a step higher,—a half-step higher —a step higher,—a step higher,—a step higher,—a half-step higher; repeating the exercise several times, commencing on different letters.

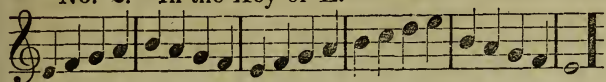
The scale as frequently commences on other letters as on C. When it commences on C, it is said to be in the key of C; when on D, in the key of D, &c. Key of C, means that C is taken as ONE; key of D, that D is taken as ONE.

What is the meaning of the expression, 'Key of A?' 'Key of E?' 'Key of B?' 'Key of F?' 'Key of G?' In the key of D, what letter is 1? 5? 2? 6? In the key of E, what letter is 1? 5? 4? In the key of F, what letter is 1? 3? 5? 7? 2? 6? In the key of G, what letter is 1? 4? 6? 3? 5? 2? In the key of A, what letter is 1? 5? 2? 4? In the key of B, what letter is 1? 4? In the key of C, on which line or space is 1 written? 2? 3? &c. In the key of D? E? F? G? A? B?

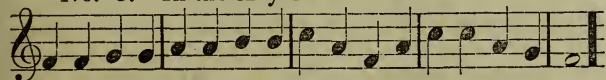
No. 1. In the Key of D.



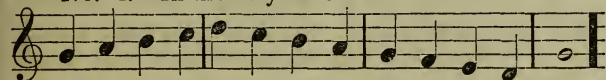
No. 2. In the Key of E.



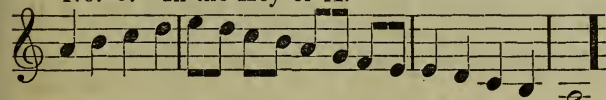
No. 3. In the Key of F.



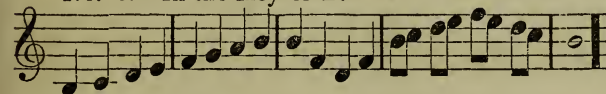
No. 4. In the Key of G.



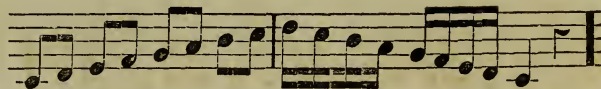
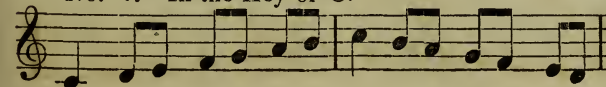
No. 5. In the Key of A.



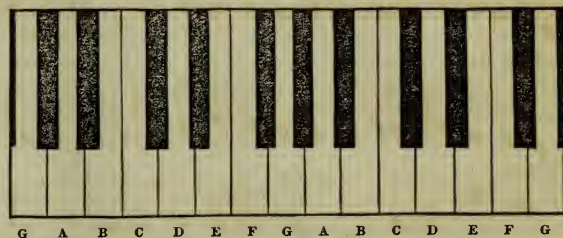
No. 6. In the Key of B.



No. 7. In the Key of C.



CHAPTER XXI.



The figure represents part of the key-board of a Piano Forte. The black keys are the flats and sharps, that between G and A being $G\sharp$ or $A\flat$; that between A and B, $A\sharp$ or $B\flat$, &c. There is no black key between E and F, nor between B and C, because intermediate sounds can be played or sung, only between those sounds of the scale which are a step apart.

What is the interval from 1 to 2? 2 to 3? 3 to 4? 4 to 5? 5 to 6? 6 to 7? 7 to 8?

When D is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
 When E is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
 When F is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
 When G is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
 When A is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
 When B is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
 When C is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?

Because the half-steps are fixed between B and C and E and F, when C is taken as ONE, the order of the intervals is right without the use of sharps or flats. When any other letter is taken as ONE, sharps or flats must be used to preserve the order of the intervals. On this account, when the scale is in the key of C, it is said to be in its NATURAL position, and when it is in any other key, it is said to be in a TRANSPOSED position.

CHAPTER XXII.

From the answers to the questions in Chapter XXI, it appears that in a tune written in the key of D, every F and C which occur, must be sharped. In the key of E, every F, C, G and D must be sharped. In the key of F, every B must be flatted. In the key of G, every F must be sharped. In the key of A, every F, C and G must be sharped. In the key of B, every F, C, G, D and A must be sharped. In the key of C, no sharp or flat is required.

As in the key of D, every F and C must be sharped,

instead of writing the character before each note that occurs on those letters in the course of a tune, it is placed at the commencement, upon the degrees of the staff on which F and C belong. In the first of the following examples, the sharp upon the fifth line, shows that every F, and that upon the third space that every C, is sharped.

Key of D. Key of E.

Key of F. Key of G.

Key of A.

Key of B. Key of C.

The sharp upon F, may with equal propriety be placed on the first space; that on G, on the second line, &c.

In the key of D, what letters are sharped? Where are the characters placed, which denote that those letters are sharped?

NOTE. Ask similar questions respecting the other keys.

CHAPTER XXIII.

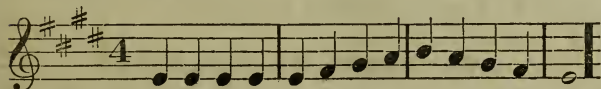
Whenever a tune has two sharps at the commencement, it is in the key of D; two sharps, therefore, form the SIGNATURE, or the sign by which we know when a tune is in the key of D

What is the signature of the key of E? F? G? A? B?

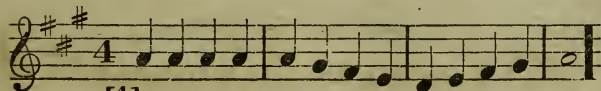
When there is no sharp or flat at the commencement of a tune, it is in the key of C. The signature of the key of C, is said to be, *natural*.

NOTE. The pupils should be thoroughly questioned, before singing the following exercises.

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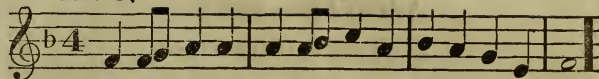


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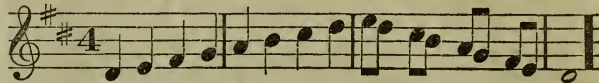


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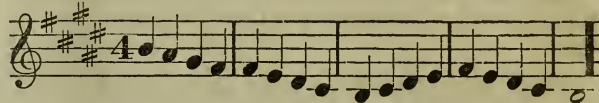
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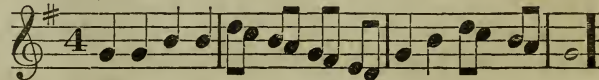
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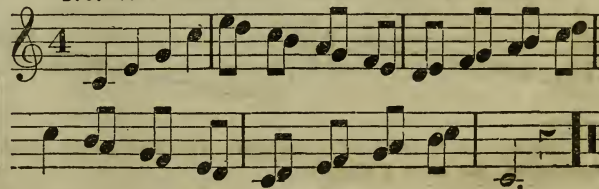
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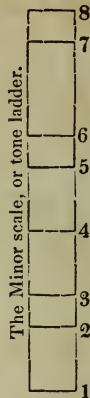
CHAPTER XXIV.

MINOR SCALE.

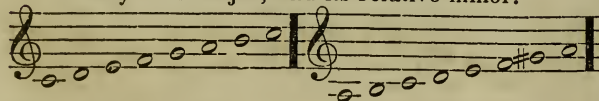
The minor scale* is a series of eight sounds, between which the intervals are, from 1 to 2, a *step*,—2 to 3, a *half-step*,—3 to 4, a *step*,—4 to 5, a *step*,—5 to 6, a *half-step*,—6 to 7, a *step* and a *half*,—7 to 8, a *half-step*.

The diatonic scale is called the MAJOR scale, when spoken of in distinction from the minor scale.

Every major scale has a minor scale, called its RELATIVE MINOR, commencing on its SIXTH. Every minor scale has a relative major scale, commencing on its THIRD. A major scale, and its relative minor have the same signature.

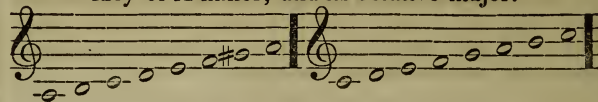


Key of C major, and its relative minor.



* The minor scale which is here explained, is the same ascending and descending See Chap. XXXVIII.

Key of A minor, and its relative major.

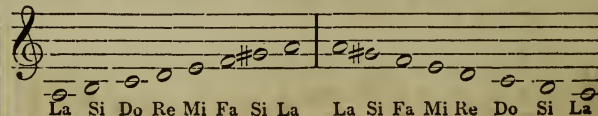


Sharps, flats and naturals, which occur in the course of a tune, are called ACCIDENTALS, to distinguish them from those which form the signature.

SEVEN in the minor scale, always has an accidental sharp before it. Were this not the case, the intervals from SIX to SEVEN and from SEVEN to EIGHT would not be right.

The syllables of the minor scale, are the same that would be used, if the sounds were considered as belonging in the relative major key. One familiar with the major keys, can sing any minor tune correctly, without a knowledge of the minor scale.

SYLLABLES OF THE MINOR SCALE.



The Germans call the major, the hard scale, and the minor, the soft scale. Tunes written in the minor key, produce a more tender, pensive, or melancholy effect, than those written in the major key.

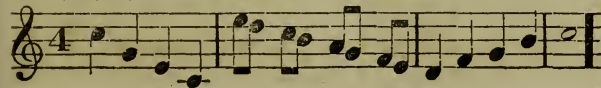
What scale is introduced in this chapter? With what scale were you previously acquainted? In the minor scale, what is the interval between 1 and 2? 2 and 3? &c. What syllables are sung to the minor scale? What syllable is sung to 6 in the major scale? 7? 1? 2? 3? 4? 5? 6? Upon which sound of a major scale does its relative minor commence? Upon which sound of a minor scale does its relative major commence? In what consists the difference between the major and minor scales.

CHAPTER XXV.

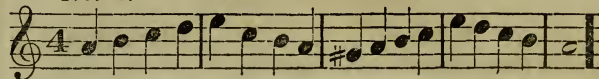
In speaking of a major key, it is not necessary to express the word *major*. The expressions 'Key of C,' 'Key of G,' &c. mean 'Key of C major,' 'Key of G major,' &c. When speaking of a minor key, the word *minor* should always be expressed.

The signature of each of the following exercises, is *natural*; they are consequently, either in the key of C, or in the key of A minor.

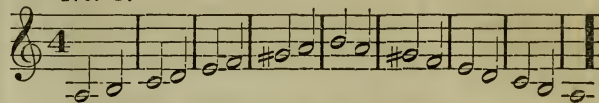
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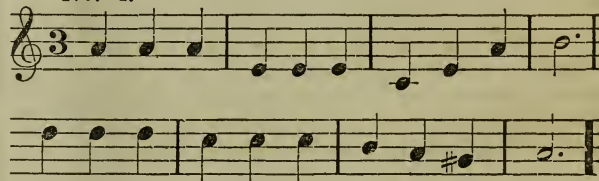
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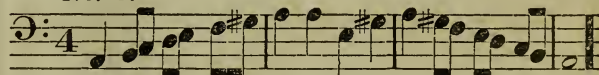
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No. 4.

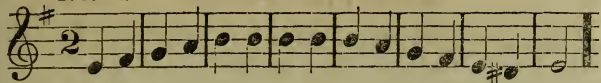


No. 5.

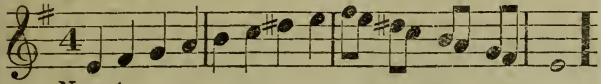


NOTE. Exercises and tunes in the Keys of C major and A minor, which do not contain rhythmical passages that have not yet received attention, should now be introduced. See page

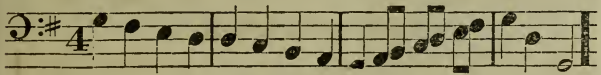
No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



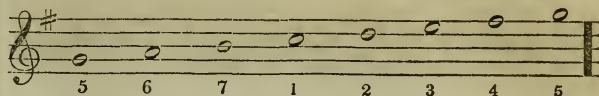
No. 7.



NOTE. Tunes and exercises which have the signature *one sharp*, should now be introduced.

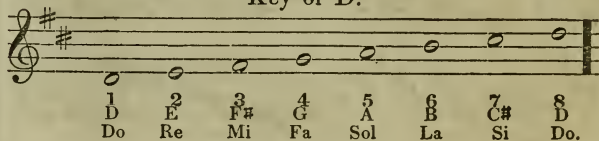
CHAPTER XXVII.

What letter is a fifth higher than G? What letter is a fourth lower than G? If the scale be transposed from the key of G, a fifth higher or a fourth lower, to what letter will it go? In what key is the following example? Which sound must be sharpened to transpose it to the key of D?

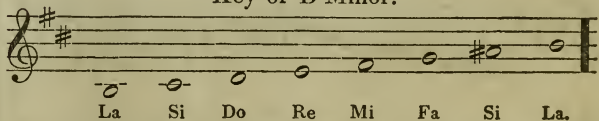


QUESTIONS as in Chapter XXVI.

Key of D.

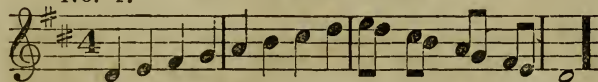


Key of B Minor.



The signature of each of the following exercises is *two sharps*; they are, consequently, either in the key of D, or in the key of B minor.

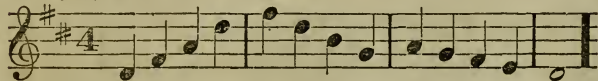
No. 1.



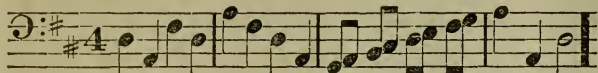
No. 2.



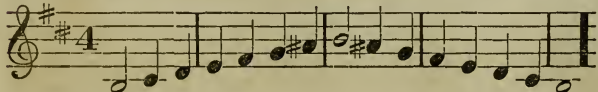
No. 3.



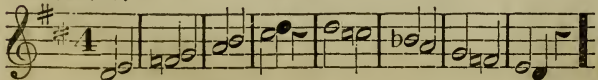
No. 4.



No. 5.



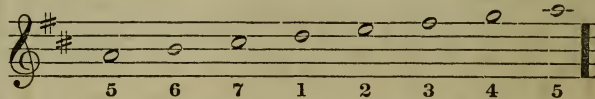
No. 6.



NOTE. Tunes and exercises which have the signature *two sharps*, should now be introduced.

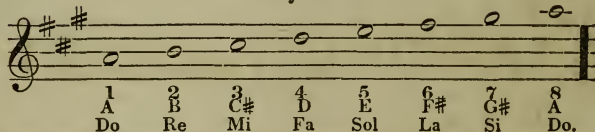
CHAPTER XXVIII.

What letter is a fifth higher than D? What letter is a fourth lower than D? If the scale be transposed from the key of D, a fifth higher or a fourth lower, to what letter will it go? In what key is the following example? Which sound must be sharpened to transpose it to the key of A?

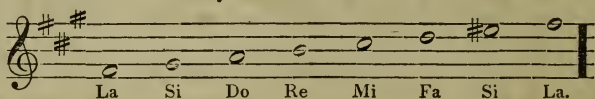


QUESTIONS as in Chapter XXVI.

Key of A.

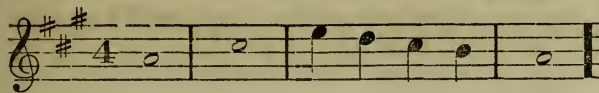


Key of F# Minor.

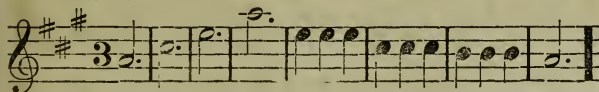


The signature of each of the following exercises is *three sharps*; they are, consequently, either in the key of A, or in the key of F# minor.

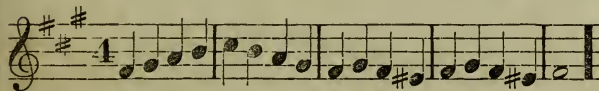
No. 1.



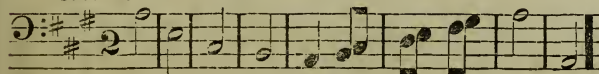
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No. 3.



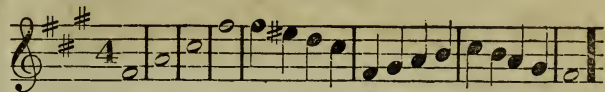
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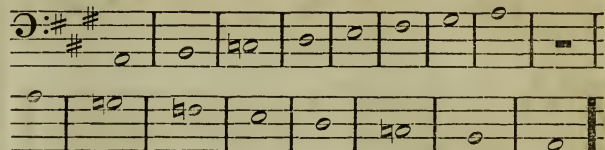
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No. 6



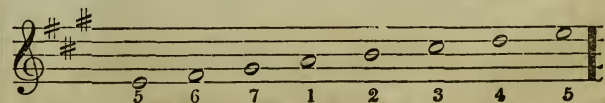
No. 7.



NOTE. Tunes and exercises which have the signature *three sharps*, should now be introduced.

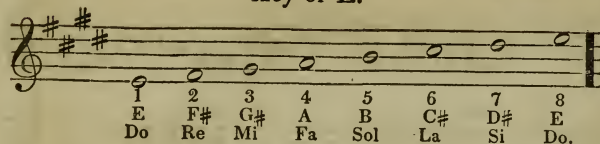
CHAPTER XXIX.

What letter is a fifth higher than A? What letter is a fourth lower than A? If the scale be transposed from the key of A, a fifth higher, or a fourth lower, to what letter will it go? In what key is the following example? Which sound must be sharped to transpose it to the key of E?

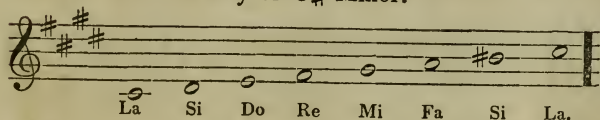


QUESTIONS as in Chapter XXVI.

Key of E.

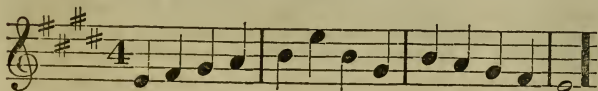


Key of C# Minor.

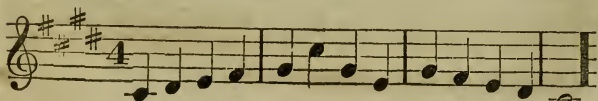


The signature of each of the following exercises is *four sharps*; they are, consequently, either in the key of E, or in the key of C# minor.

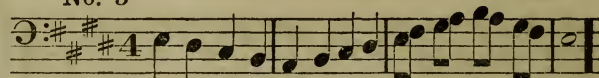
No. 1.



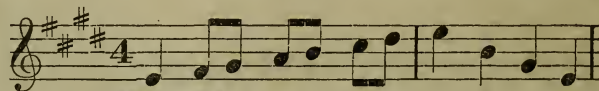
No. 2.



No. 3.



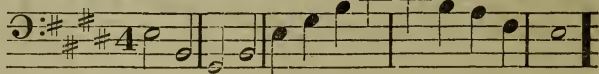
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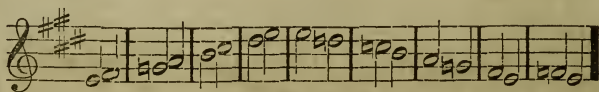
No. 5.



No. 6.



No. 7.



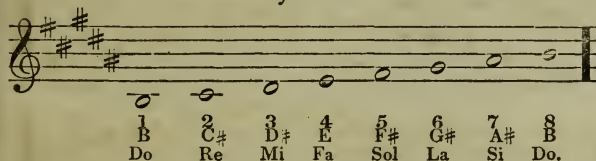
NOTE. Tunes and exercises which have the signature *four sharps*, should now be introduced.

CHAPTER XXX.

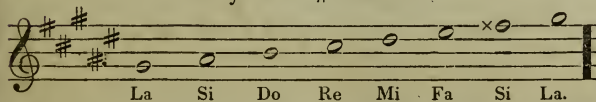
NOTE. This Chapter may be omitted.

What is the signature of the key of G? What letter is sharped? What is the signature of the key of D? What letters are sharped? What is the signature of the key of A? What letters are sharped? What is the signature of the key of E? What letters are sharped? If the scale be transposed from the key of E, a fifth higher or a fourth lower, to what letter will it go? Which sound of the key of E must be sharped, to transpose the scale from the key of E to the key of B?

Key of B.



Key of G # Minor.



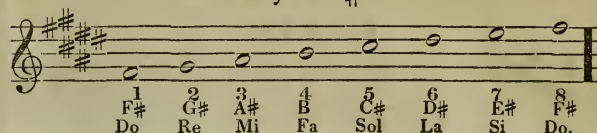
What letters cannot be sharped? (See pages 39 & 47.) In the key of B, what letters are not sharped? What letters can be sharped? In the key of B, what letters are sharped? Why cannot E and B be sharped? If E was sharped, what letter would it become? If B was sharped?

What letter is 5 in the key of B? If the scale be transposed from the key of B, a fifth higher or a fourth lower, to what letter will it go? Which sound of the key of B must be sharped, to transpose the scale

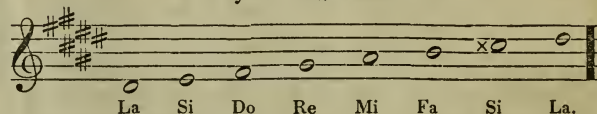
[4*]

from the key of B to the key of F#? What letters are sharped in the key of B? What additional letter is sharped in the key of F#? What letter has the same sound as E#?

Key of F#.



Key of D # Minor.



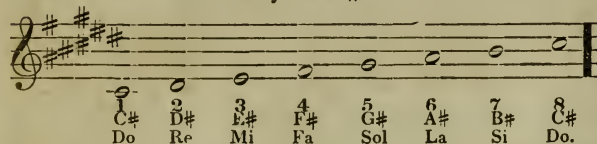
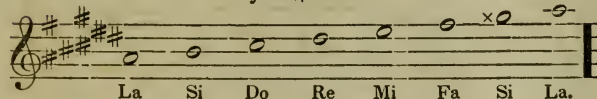
What is the signature of the key of F#? What letters are sharped? What letter is not sharped?

According to the rules of Harmony,* the letters A, B, C, D, E, F, G, belong in every scale. If, in the key of F#, 7 was called F, there would be no E in the key; it is, therefore, called E#, although E# has the same sound as F.

What letter is 5, in the key of F#? If the scale be transposed from the key of F#, a fifth higher or a fourth lower, to what letter will it go?

HARMONY, the art of composing music.

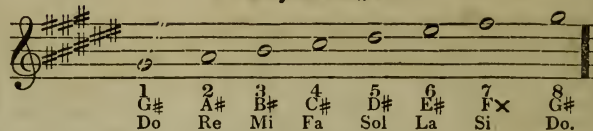
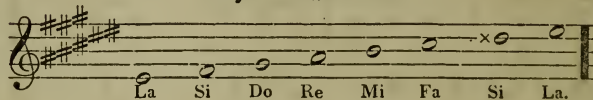
Which sound of the key of $F\sharp$ must be sharped to transpose the scale from the key of $F\sharp$ to the key of $C\sharp$? What letters are sharped in the key of $F\sharp$? What additional letter is sharped in the key of $C\sharp$? In the key of $C\sharp$, what sound is $B\sharp$? What letter has the same sound as $B\sharp$? Why is 7 in the key of $C\sharp$ called $B\sharp$, instead of C ?

Key of $C\sharp$.Key $A\sharp$ Minor.

A DOUBLE SHARP (\times or $\sharp\sharp$) elevates a sound *a step*.

What effect has a \sharp upon a sound? $A\times$? What letter has the same sound as $C\times$? $D\times$? $E\times$? $E\times$? $F\times$? $G\times$? $A\times$? $B\sharp$? $B\times$?

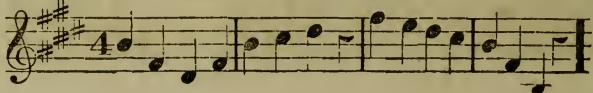
What is the signature of the key of $C\sharp$? What letters are sharped? What letters are not sharped? What letter is 5 in the key of $C\sharp$? If the scale be transposed from the key of $C\sharp$, a fifth higher or a fourth lower to what letter will it go? Which sound of the key of $C\sharp$ must be sharped, to transpose the scale from the key of $C\sharp$ to the key of $G\sharp$? What letter is 4 in the key of $C\sharp$? How can $F\sharp$ be sharped? What is the signature of the key of $G\sharp$? (*Ans. EIGHT SHARPS.*) How can there be eight sharps in the signature, when there are but seven letters in the scale? (*Ans. F is double sharped, and all the other letters are sharped.*)

Key of $G\sharp$ Key of $E\sharp$ Minor.

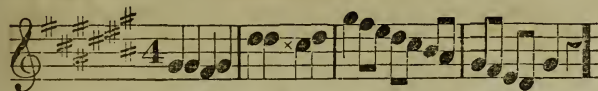
What letter is 7, in the key of $G\sharp$? What letter has the same sound as $F\times$? Why is 7 in the key of $G\sharp$ called $F\times$, instead of G ?

NOTE. The teacher can now explain, that the scale might be transposed in this way, obtaining an additional sharp at each transposition, ad infinitum. Also that tunes are seldom written with a signature of more than *four sharps*: with a signature of more than *six sharps*, never; because *seven sharps* indicate the same key as *five flats*; *eight sharps*, the same key as *four flats*; *nine sharps* the same key as *three flats*, &c. It forms an interesting exercise, to continue the transpositions, (if there is time,) until it becomes necessary to introduce triple, and even quadruple sharps.

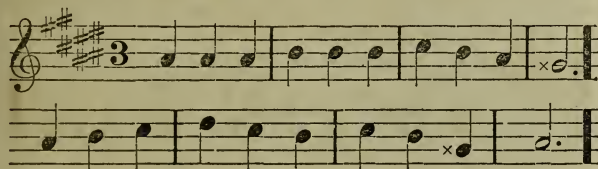
No. 1.



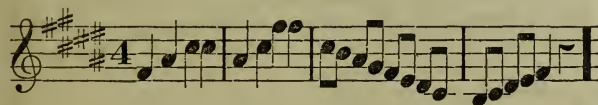
No. 2.



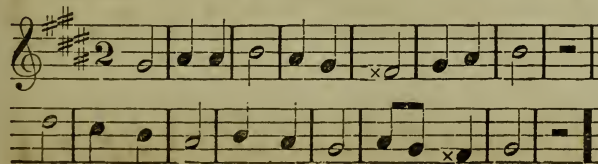
No. 3.



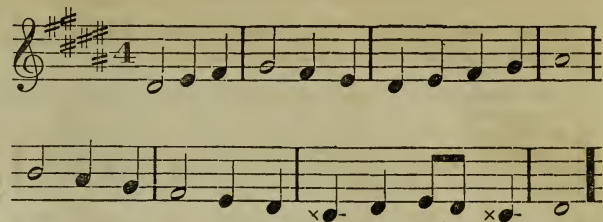
No. 4.



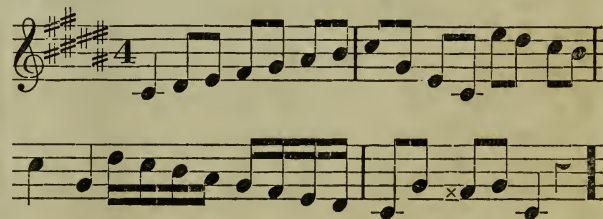
No. 5.



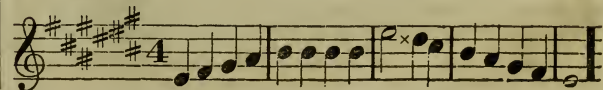
No. 6



No. 7.



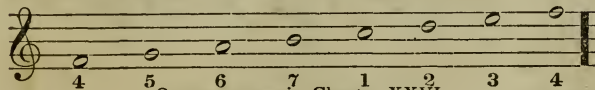
No. 8.



CHAPTER XXXI.

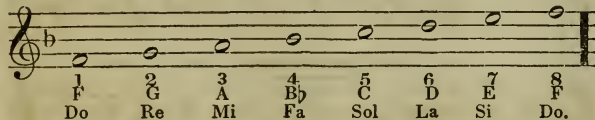
RULE.—*To transpose the scale a fourth higher or a fifth lower, FLAT THE SEVENTH.*

When is the scale said to be in its natural position? When is it said to be transposed? What letter is a fourth higher than C? What letter is a fifth lower than C? If the scale be transposed from the key of C, a fourth higher or a fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted to transpose it to the key of F?

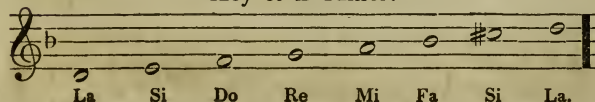


QUESTIONS as in Chapter XXVI.

Key of F.



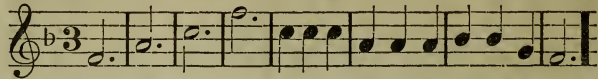
Key of D Minor.



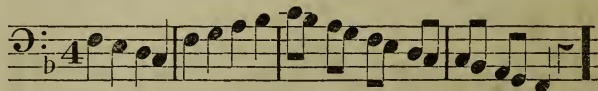
If, in the course of a tune, a sound which is flatted in the signature, is made natural by the use of an accidental, it will be elevated a half-step above its proper place, and will become sharp. Thus, in a tune in the key of F, B \flat would be \sharp 4.

The signature of each of the following exercises is *one flat*; they are, consequently, either in the key of F or in the key of D Minor.

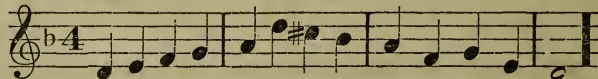
No. 1.



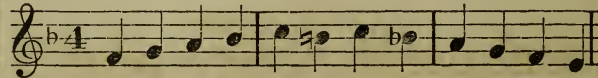
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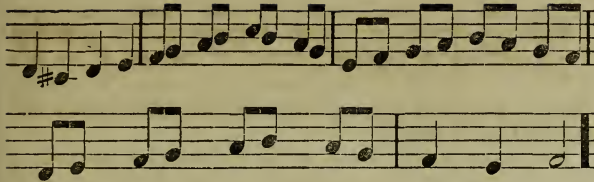


No. 3.

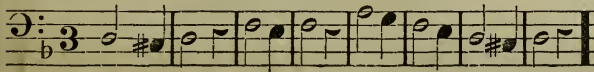


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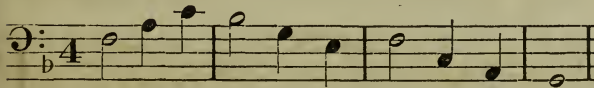




No. 5.



No. 6.

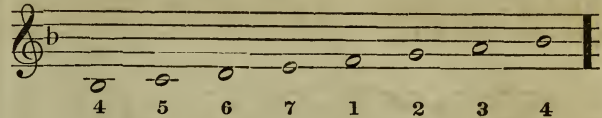


NOTE. Tunes and exercises which have the signature *one flat*, should now be introduced.

CHAPTER XXXII.

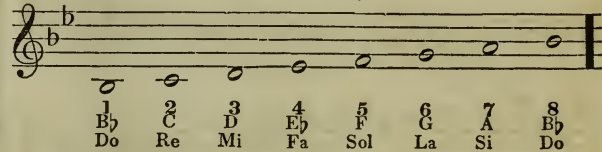
What letter is 4 in the key of F? What letter is a fifth lower than F? If the scale be transposed from the key of F, a fourth higher or a

fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted, to transpose it to the key of Bb?

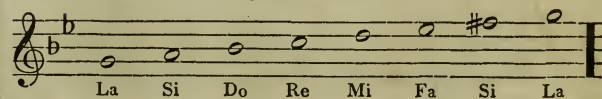


What is the signature of the key of Bb? What is the signature of the key of B? Other questions as in Chap XXVI.

Key of Bb

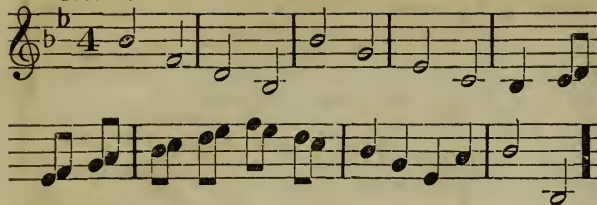


Key of G minor.

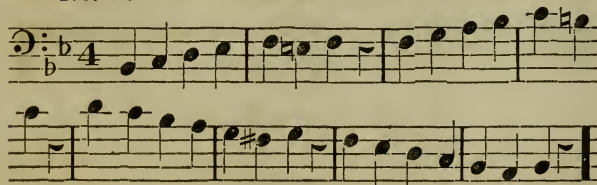


The signature of each of the following exercises is *two flats*; they are, consequently, either in the key of Bb, or in the key of G minor

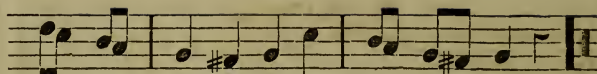
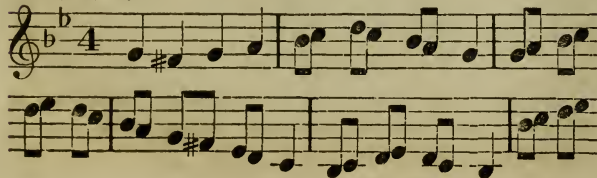
No. 1.



No. 2.



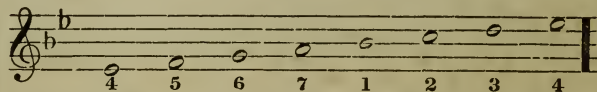
No. 3.



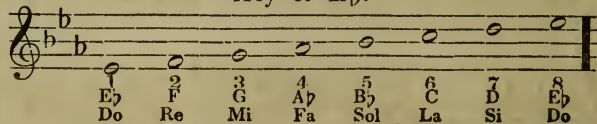
NOTE. Tunes and exercises which have the signature *two flats*, should now be introduced.

CHAPTER XXXIII.

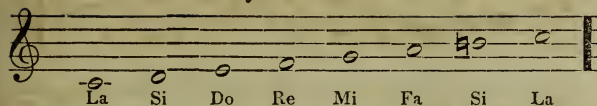
What letter is 4 in the key of B \flat ? What letter is a fifth lower than B \flat ? If the scale be transposed from the key of B \flat , a fourth higher or a fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted to transpose it to the key of E \flat ?



What is the signature of the key of E \flat ? What is the signature of the key of E? Other questions as in Chap. XXVI.

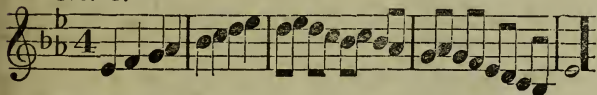
Key of E \flat .

Key of C minor

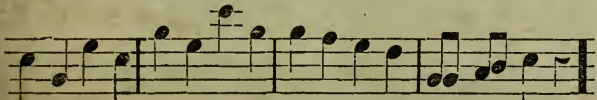
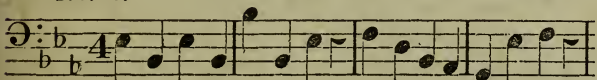


The signature of each of the following exercises is *three flats*; they are, consequently, either in the key of $E\flat$, or in the key of C minor.

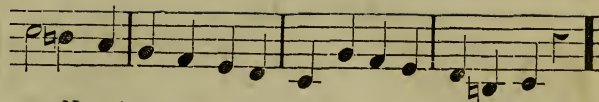
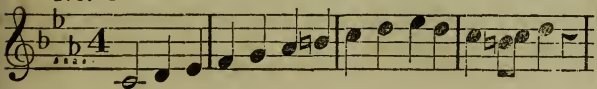
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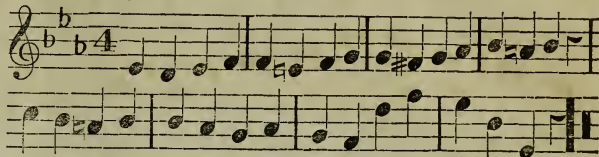
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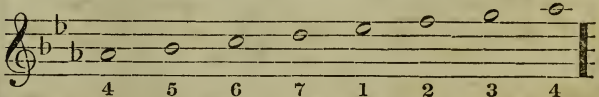
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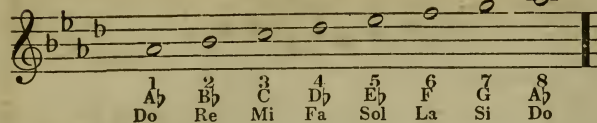
NOTE. Tunes and exercises which have the signature *three flats*, should now be introduced.

CHAPTER XXXIV.

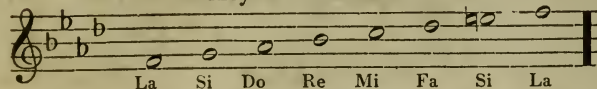
What letter is 4 in the key of $E\flat$? What letter is a fifth lower than $E\flat$? If the scale be transposed from the key of $E\flat$, a fourth higher or a fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted to transpose it to the key of $A\flat$?



What is the signature of the key of $A\flat$? What is the signature of the key of A? If the letters which are flatted in the key of $A\flat$, are named in the order in which they have been obtained, what word will they spell? Other questions as in Chap. XXVI.

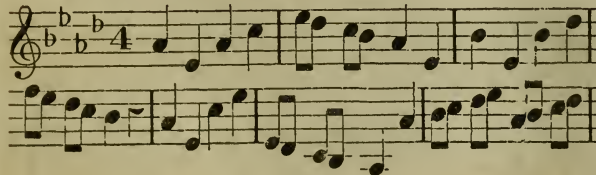
Key of A \flat .

Key of F Minor.

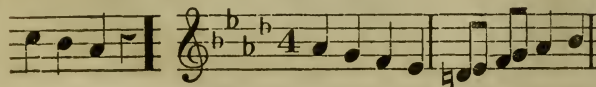


The signature of each of the following exercises is *four flats*; they are, consequently, either in the key of A \flat , or in the key of F minor.

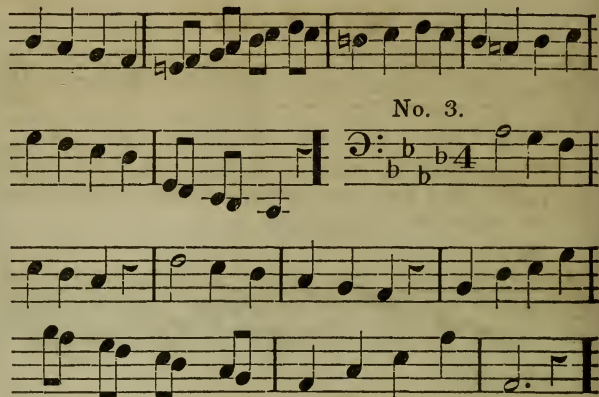
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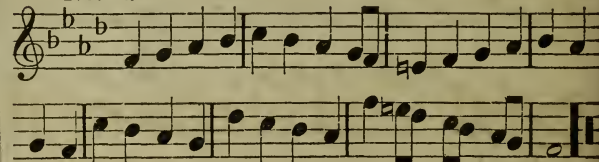
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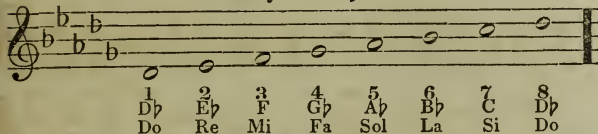
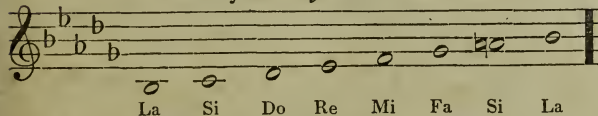


NOTE. Tunes and exercises which have the signature *four flats* should now be introduced.

CHAPTER XXXV.

NOTE. This Chapter may be omitted.

What is the signature of the key of F? What letter is flatted? What is the signature of the key of B \flat ? What letters are flatted? What is the signature of the key of E \flat ? What letters are flatted? What is the signature of the key of A \flat ? What letters are flatted? If the scale be transposed from the key of A \flat , a fourth higher or a fifth lower to what letter will it go? Which sound of the key of A \flat must be flatted to transpose the scale from the key of A \flat to the key of D \flat ?

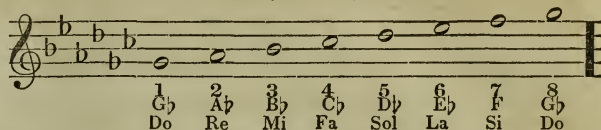
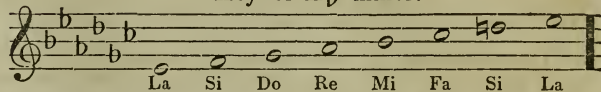
Key of D \flat .Key of B \flat minor.

What letters cannot be flatted? (See pages 39 & 47.) In the key of D \flat , what letters are not flatted? What letters can be flatted? In the key of D \flat , what letters are flatted? Why cannot F and C be flatted? If F was flatted what letter would it become? If C was flatted?

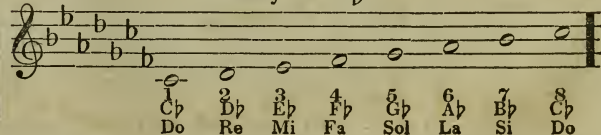
If the scale be transposed from the key of D \flat , a fourth higher or a fifth lower to what letter will it go? Which sound of the key of D \flat must be flatted, to transpose the scale from the key of D \flat , to the key

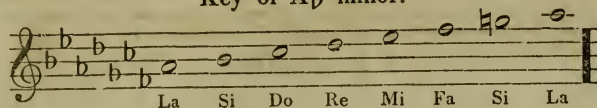
[5]

of G \flat ? What letters are flatted in the key of D \flat ? What additional letter is flatted in the key of G \flat ? What letter has the same sound as C \flat ? Why is 4 in the key of G \flat called C \flat , instead of B?

Key of G \flat .Key of E \flat minor.

What is the signature of the key of G \flat ? What letters are flatted? What letter is not flatted? If the scale be transposed from the key of G \flat , a fourth higher or a fifth lower, to what letter will it go? Which sound of the key of G \flat must be flatted, to transpose the scale from the key of G \flat to the key of C \flat ? What letters are flatted in the key of G \flat ? What additional letter is flatted in the key of C \flat ? What letter has the same sound as F \flat ? Why is 4 in the key of C \flat called F \flat , instead of E?

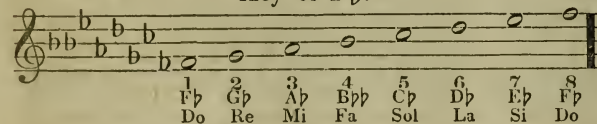
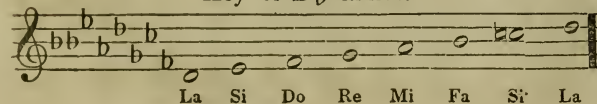
Key of C \flat .

Key of A \flat minor.

A DOUBLE FLAT ($\flat\flat$) depresses a sound *a step*.

What effect has a \flat upon a sound? a $\flat\flat$? What letter has the same sound as C \flat ? C $\flat\flat$? D $\flat\flat$? E $\flat\flat$? F \flat ? F $\flat\flat$? G $\flat\flat$? A $\flat\flat$? B $\flat\flat$!

What is the signature of the key of C \flat ? What letters are flatted? What letters are not flatted? If the scale be transposed from the key of C \flat , a fourth higher or a fifth lower to what letter will it go? Which sound of the key of C \flat must be flatted, to transpose the scale from the key of C \flat to the key of F \flat ? What letter is 7 in the key of C \flat ? How can B \flat be flatted? What is the signature of the key of F \flat ? How can there be eight flats in the signature, when there are but seven letters in the scale.

Key of F \flat .Key of D \flat minor.

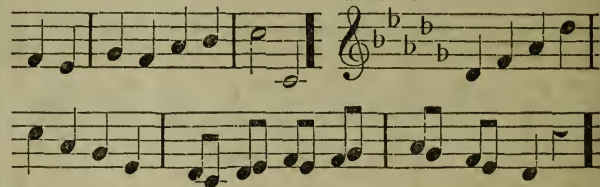
What letter is 4, in the key of F \flat ? What letter has the same sound as B $\flat\flat$? Why is 4 in the key of F \flat , called B $\flat\flat$, instead of A?

See NOTE. Chapter XXX.

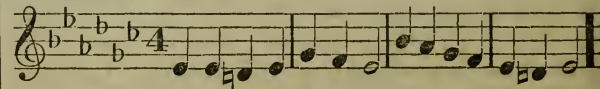
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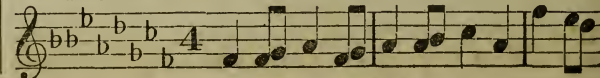
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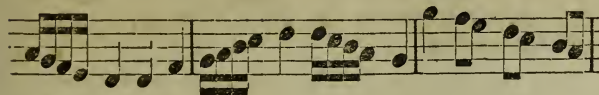
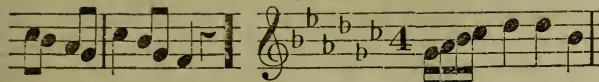
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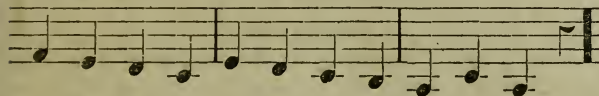
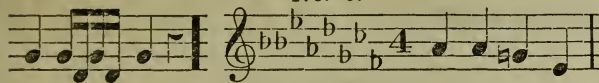
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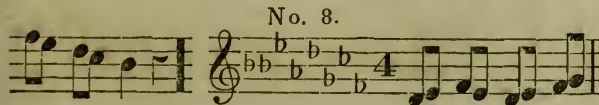
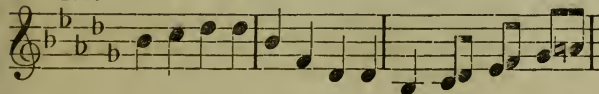
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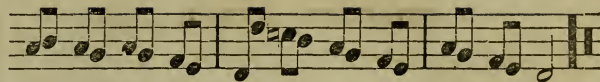
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No. 8.



REVIEW OF THE TRANSPOSITION OF THE SCALE.

When is the scale said to be in its natural position? When transposed? Why is the key of C called the natural position of the scale? How can we tell in what key a tune is? In what key is a tune, which has the signature four sharps? Two flats? Natural? One flat? Two sharps? Four flats? Five sharps? One sharp? Three flats? Three sharps? What is the signature of the key of B? B \flat ? G? E? E \flat ? D? A? A \flat ? C? F? What is the signature of the key of C minor? D minor? E minor? F minor? G minor? A minor? B minor? C \sharp minor? F \sharp minor? In what consists the difference between the major and minor scales? What is the relative minor of the key of C? D? E? F? G? A? B \flat ? E \flat ? A \flat ? What is the relative major of A minor? B minor? C minor? D minor? E minor? F minor? G minor? C \sharp minor? F \sharp minor? Upon which sound of a major scale is its relative minor scale based? Upon which sound of a minor scale is its relative major based? Why are there no sharps or flats in the signature of the key of C? Why is it necessary to have sharps and flats in the other keys? How can the scale be transposed a fifth higher? A fourth higher? A fifth lower? A fourth lower?

REVIEW OF CHAPTERS XXX & XXXV.

In what key is a tune, that has the signature five sharps? Six sharps? Seven sharps? Eight sharps? Five flats? Six flats? Seven flats? Eight flats? Which of these keys are seldom used? Which never? Why? What is the signature of the key of C \sharp ? D \flat ? E \flat minor? F \flat ? F \sharp ? G \flat ? G \sharp ? G \sharp minor? A \flat minor? A \sharp minor? B? C \flat ? D \flat minor? D \sharp minor? E \sharp minor? B \flat minor?

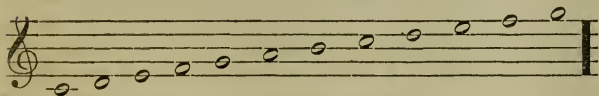
NOTE. If keys, with signatures of nine or more flats or sharps have been explained, question accordingly.

CHAPTER XXXVI.

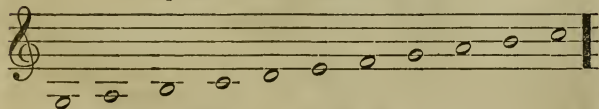
VARIETIES OF VOICE.

Voices are naturally divided into two classes, HIGH VOICES, and LOW VOICES. The first class can sing, at least, as high as 5 of the upper scale, (See page 35,) but are usually unable to sing with ease, much lower than ONE of the middle scale. The second class can sing, at least, as low as 5 of the lower scale, but are unable to sing higher than 2 or 3 of the upper scale. In female voices, the first class is called the TREBLE, and the second, the ALTO. In male voices, the first class is called the TENOR, and the second, the BASE.

Compass of Treble and Tenor voices.



Compass of Alto and Base voices.



NOTE. The difference of pitch between Male and Female voices should now be explained. Also the difference in boys' voices, before and after they change.

Another class of voices, cannot sing quite as high as the first class, nor yet as low as the second. In female voices, this variety is called MEZZO SOPRANO; in male voices, BARITONE. Commonly, in vocal music, no part is written for this class, and they must sing with either the first or the second; usually, perhaps, with the second.

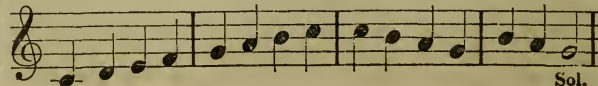
NOTE. In male voices, the differences between the two classes is so great, that the Tenor cannot sing Base, nor the Base, Tenor. With female voices, it is highly desirable that all should learn to sing Alto, whether proper Alto voices or not.

CHAPTER XXXVII.

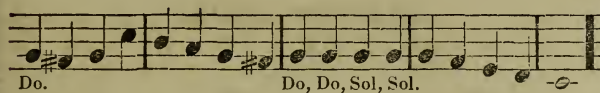
MODULATION.

A #, b or ♭, occurring in the course of a tune as an accidental, generally changes the key, in the same manner as if written in the signature. The F# in the fifth and sixth measures of No. 1, changes those two measures to the key that F#, when written in the signature, indicates, i. e. to the key of G.

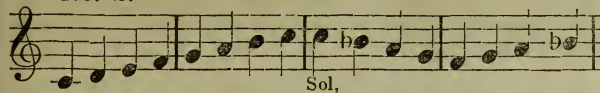
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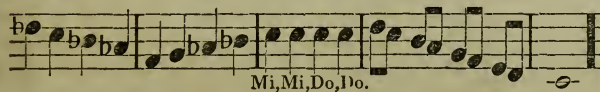
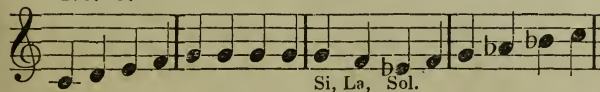
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No. 2.



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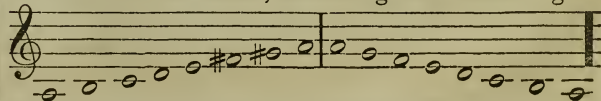
NOTE. The modulations which most frequently occur, are those in Nos. 1 and 2. Such passages can be sung as easily without changing the syllables, as with. A passage in which a modulation to a distant key occurs, as in No. 3, is made much easier by a change of the syllables; such passages, however, seldom if ever occur in vocal music.

The subject of modulation cannot be perfectly understood, without a knowledge of the principles of musical composition. If the chromatic scale has been thoroughly practised, such modulations as usually occur, can be easily sung without changing the syllables, and it is hardly necessary to dwell on the subject.

CHAPTER XXXVIII.

The minor scale explained in Chapter XXIV, is called the HARMONIC SCALE, because it can be correctly harmonized without modulating from the key in which it is written. It is, in fact, the *only* proper minor scale, but on account of the difficulty of singing SEVEN correctly in ascending, and SIX in descending the scale, (because of the interval of a *step and a half*,) a scale, called the MELODIC MINOR SCALE is often used, in which this difficulty is avoided. In this scale, SIX in ascending is elevated by a sharp, and SEVEN in descending, is depressed a half-step below its proper place, by taking away the sharp, which Chapter XXIV tells us, must always be expressed before it.

Melodic Minor scale, ascending and descending.

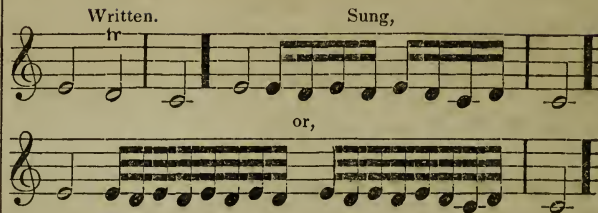


In the melodic minor scale, are the intervals ascending and descending, alike? In the harmonic minor scale, are the intervals ascending and descending, alike? In the melodic minor scale ascending, between which sounds do the half-steps occur? In the melodic minor scale descending? In the harmonic minor scale ascending? In the harmonic minor scale descending? In the melodic minor scale ascending, between which sounds do the steps occur? Descending? In the harmonic minor scale ascending? Descending? What interval is in the harmonic minor scale which is not in the melodic? In the harmonic minor scale, what sound is always altered from the signature? In the melodic minor scale ascending? Descending?

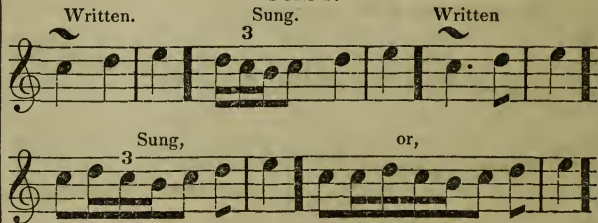
NOTE. In old works on harmony, the rule is always given, that composers must not write a passage containing a *superfluous second*; alleging as a reason, that singers cannot sing such a progression correctly. The melodic minor scale is formed, by taking the same kind of license with the rules of harmony, which is sometimes allowed in poetry, with the rules of grammar. In old music it is almost exclusively used, probably for the reason assigned in the rule. At the present day, singers do not find it impossible to sing sounds which are a superfluous second apart. It is not improbable that the harmonic minor scale, will be much more generally used in future, than the melodic. The effect of the melodic minor scale ascending, is nearly the same as that produced by the major scale. The harmonic minor scale, preserves its minor character throughout, ascending and descending.

CHAPTER XXXIX.

TRILLS.



TURNS.



END OF MELODY.

DYNAMICS.

Which department in the Elementary Principles of music, is Dynamics? Of what does it treat? Shall we find anything in it about the length of sounds? Shall we find anything in it about the pitch of sounds? Why?

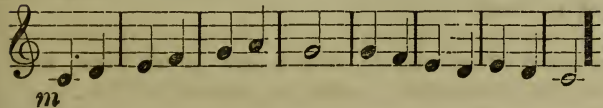
CHAPTER I.

The Italian words MEZZO, FORTE, PIANO, FORTISSIMO, PIANISSIMO, or their abbreviations *m*, *f*, *p*, *ff*, *pp*, are used by all nations, to represent the power of sounds. MEZZO indicates a MEDIUM sound, i. e. a sound which is neither loud nor soft; FORTE, a *loud* sound; PIANO, a *soft* sound; FORTISSIMO, a *very loud* sound, and PIANISSIMO, a *very soft* sound.

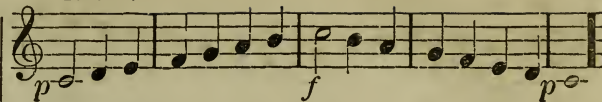
NOTE. Learners should be cautioned against singing so soft in *pp* as to produce an impure tone; and against singing so loud, in *ff*, as to cause the voice to break into a scream.

A dynamic mark is generally considered as remaining in force, until another occurs to alter it.

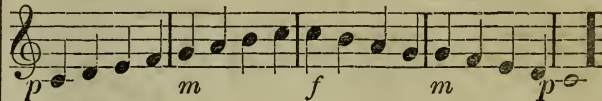
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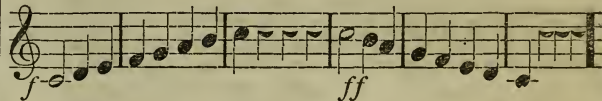
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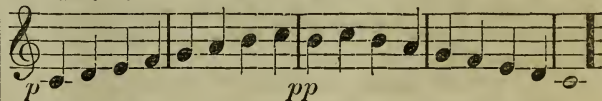
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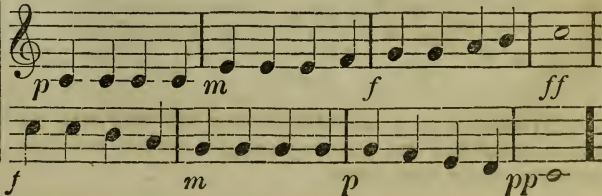
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No. 8.

No. 9.

No. 10.

mf, (*mezzo forte*), indicates a sound half-way between *mezzo* and *forte*; *mp* (*mezzo piano*), a sound half-way between *mezzo* and *piano*.


How many departments are there in the elementary principles of music? What is the first? The second? The third? What represent the length of sounds? What represents the pitch of sounds? What represent the power of sounds? How many dynamic degrees are there? What are their names in Italian? In English? What are their abbreviations?


ATTEND NEXT TO CHAPTER IX AND X, IN RHYTHM.


CHAPTER II.

NOTE. This chapter may be introduced at any time, during the remainder of the course.

SOSTENUTO or **TENUTO**, indicates that a sound or passage must be commenced, continued and ended with an equal degree of power; called an **ORGAN TONE**.

CRESCENDO, (*cres.* or ) indicates that a sound or passage must be commenced soft, and gradually increased to loud.

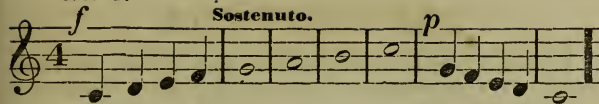
DIMINUENDO, (*dim.* or ) indicates that a sound or passage must be commenced loud, and gradually diminished to soft.

A union of the crescendo and diminuendo, is called a **SWELL**. ()

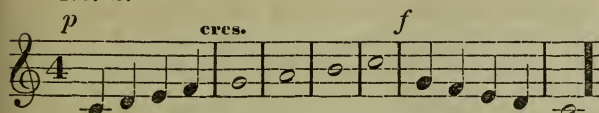
A sudden crescendo or swell, is called a **PRESSURE TONE**. (< or >)

FORZANDO or **SFORZANDO**, (>, or *sf*, or *fz*) indicates a sound which must be struck with great force, and instantly diminished; called an **EXPLOSIVE TONE**.

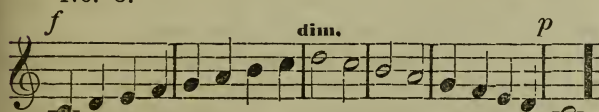
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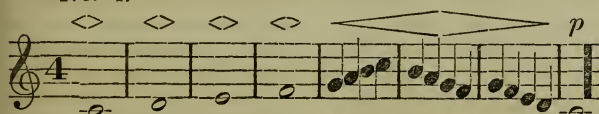
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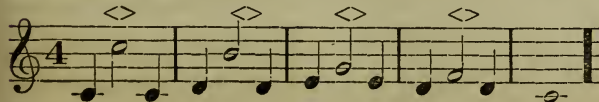
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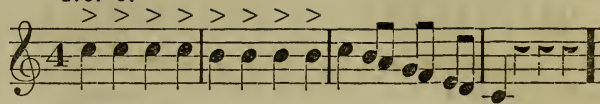
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No. 5.



No. 6.



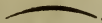
No. 7.




The proper application of dynamics constitutes musical expression.

When a sound, or a passage is commenced, continued and ended with an equal degree of power, what is it called? When a sound or a passage is commenced soft, and gradually increased to loud, what is it called? When a sound or a passage is commenced loud, and gradually diminished to soft, what is it called? When the crescendo and diminuendo are united, what is it called? What is a sudden crescendo or swell called? What is a sudden diminuendo called?


MISCELLANEOUS CHARACTERS.

A passage marked LEGATO, or , must be performed in a close, smooth and gliding manner.


A passage marked STACCATO, or '!'!'!' or '••••', must be performed in a pointed and distinct manner.

A PAUSE, , indicates that a note may be prolonged beyond its proper time.


TIE, see page 14.


A DOUBLE BAR, , shows the end of a line of poetry, or a strain of music.

The character used to connect the staves on which the different parts are written, is called a BRACE.

A REPEAT, , shows that the music must be repeated, either from the beginning, or from a preceding repeat.

D. C. is an abbreviation for the Italian words DA CAPO, which mean, *begin again and end at the word FINE.*

A LEGATO mark  in vocal music, shows how many notes are to be sung to one syllable.



PRONUNCIATION.

The rules for pronunciation in singing are the same as they are in reading. In singing each syllable is generally made longer than in reading, and the prolongation must always be upon the vowel. The consonant at the beginning of a syllable must be uttered with much distinctness, but the voice must, as soon as possible, pass from it to the vowel. The consonant at the end of a syllable, also, must be distinctly articulated, and in the least possible time, i. e., in the last point of time which belongs to the note.

NOTE. As an illustration of this, suppose it is required to sing the word 'bad' to a sound twelve seconds long. About a quarter part of the first second must be given to the 'b,' and the last quarter of the last second to the 'd,' while the 'a' must be prolonged the intervening eleven seconds and a half. It is not possible to produce a musical sound with a consonant. The consonant is always articulated before the musical sound commences. In singing the word 'bad' the musical sound does not commence until the voice has left the 'b,' because it is not possible to produce a musical sound with 'b.' In syllables ending with 'r' the vowel is often left too soon, and the closing consonant dwelt upon instead; thus *fe - - - ur* instead of *fea - - - r*, *ne - - - ur* instead of *nea - - - r*, &c. It is a common fault to leave the radical sound of the vowel and dwell on the *vanish* or closing sound; for example, *fly - - - e* for *fly*; *gre - - - e - - - t* for *gre - - - t*, &c. For a thorough course of exercises in pronunciation, the teacher is referred to Russell's Elements of Musical Articulation.

CHANTING

Chanting may be defined as *musical reading*, and is governed by the rules of elocution, as well as those of music. A chant in its regular form, consists of a reciting or chanting note, followed by a cadence of two measures in the first part, and a chanting note followed by a cadence of three measures in the second. The words which belong to the reciting note should be chanted as fast, and with the same emphasis, as a good reader would read them. There is no such thing as *time* in a chant; although there is apparently some approach to it in the cadences, yet even there the movement should be governed rather by the emphasis which properly belongs to the words, than by the length of the notes.

NOTE The best way to teach a class to chant, is, to let them first read the words together, with due regard to emphasis and pronunciation. When they can do this well, let them read the words with the same emphasis, &c, to a musical tone, (say F,) without, however, observing the cadences. After this, it will be comparatively easy to perform the chants as they are written.

POSITION OF THE MOUTH.

The mouth should in general be opened sufficiently to admit the end of the fore-finger freely between the

teeth. It should be kept in a smiling position, but without distortion.

TAKING BREATH.

The singer should accustom himself to a long and easy respiration, taking breath quickly, without noise, and without any change in the position of the mouth. Never breathe between the syllables of the same word, nor between words intimately connected in sense.

TONE.

Every sound should be uttered without hesitation, and without first singing another sound and then sliding to the right one. The breath should be sent forth freely, and in such a manner as not to strike against any part of the mouth on its passage. The tone should be full, pure, and firm; not faint, husky, or wavering.

The singer must enter into the spirit of the words he is singing, in the same manner that a good speaker enters into the spirit of the words that he is speaking. The music of the best composers, will be dull and unmeaning, if the performer does not *feel* the words he is singing.

THE FOLLOWING ITALIAN WORDS ARE USED TO
DESIGNATE THE MOVEMENT, EXPRESSION, AND
MANNER OF PERFORMING MUSIC.

LARGO. Very slow.

LARGHETTO. (pronounced *Lrr-gate'-o.**) Slow.

ADAGIO. (*A-dahdg-i-o.*) Slow, but not so slow as Larghetto.

LENTO. Less slow than Adagio.

ANDANTE. Neither slow nor fast.

ANDANTINO. Somewhat quicker than Andante.

MODERATO. In moderate time.

ALLEGRETTO. (*Al-le-grate'-o.*) Less quick than Allegro.

ALLEGRO. (*Al-lay'-gro.*) Quick.

PRESTO. Quicker than Allegro.

PRESTISSIMO. Very quick.

ACCELERANDO. (*Ah-chel-a-ran-do.*) Accelerating the time.

RITARD.

RITARDANDO. } Retarding the time. Slower and slower.

RITENUTO }

RALLENTANDO. } Gradually slower and softer.

LENTANDO. }

A TEMPO. In time.

VIVACE. (*Vi-vah-tschay.*) Cheerful, lively

CON SPIRITO. With spirit and animation.

DOLCE. (*Doltsch-a.*) Soft, sweet, tender, delicate.

ENERGICO. (*En-air'-ge-co.*) With energy, bold.

MARCATO. Marked, distinct.

MAESTOSO. (*Mah-es-to-so.*) Majestically.

ESPRESSIVO.

CON ESPRESSIONE. } (*Es-pres-si'-vo.*) With expression.

VIGOROSO. Bold, energetic.

PIANISSIMO. (*Pee-an-is'-si-mo.*) Very soft.

PIANO. *Pee-an-o.*) Soft.

MEZZO. (*Maid-zo.*) Neither loud nor soft.

FORTE. (*For-tay.*) Loud.

FORTISSIMO. Very loud.

CRESCENDO. (*Cresch-en-do.*) Louder and louder.

DIMINUENDO. } Softer and softer.

DECRESCENDO. }

FORZANDO. } (*Fort-zan-do.*) The explosive tone.

SFORZANDO. } (*Sfort-zan-do.*)

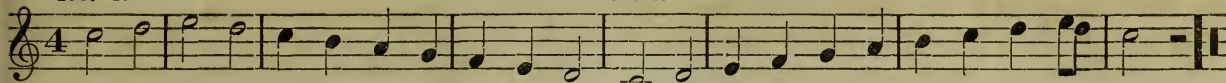
* The Italian pronunciation of some of the words is given, but there can be no objection to pronouncing all of them as if they were English words.

INTERVALS.

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No. 1.

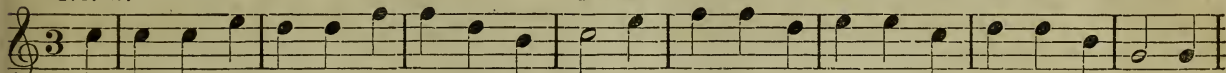
SECONDS.



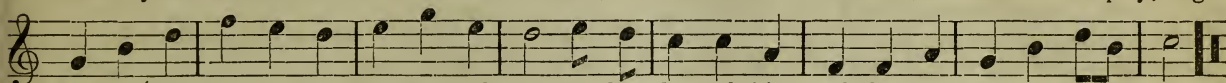
Firm and clear, in singing must our voi - ces be; Firm and clear in sing-ing must our voi - ces be.

No. 2.

THIRDS.



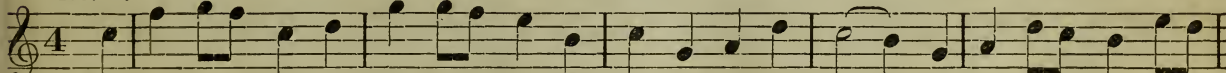
When Hy-las was sent with his urn to the fount, 'Thro' fields full of sunshine, with heart full of play, Light



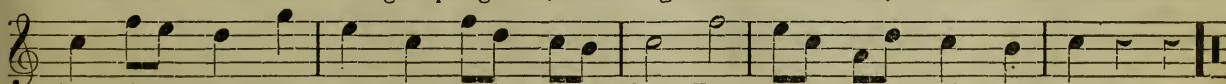
rambled the boy o - ver meadow and mount, And neglec-ted his task for the flow'rs on the way.

No. 3.

FOURTHS.



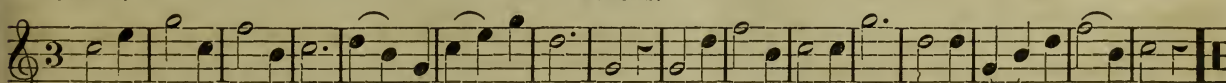
Fair is the field in bright spring time, When fragrant winds do blow, But fair - er still when



in its prime, the yel - low grain bows low, The yel - - low grain bows low.

No. 4.

FIFTHS.

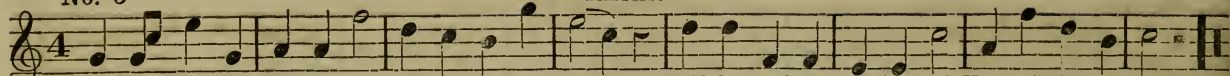


Would you free and happy live, In this world of trou - ble? Bless the poor, and freely give; 'Twill reward you dou - ble

INTERVALS.

No. 5

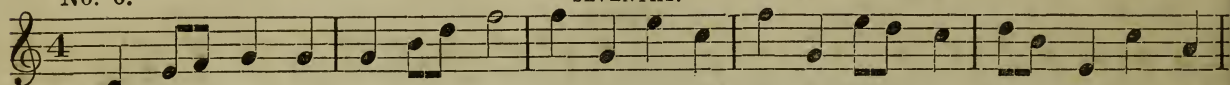
SIXTHS.



Pluck ye ro-ses while they bloom, 'Morrow's not to-day, Swift-ly, swift-ly to its tomb, Hast-eth time a-way.

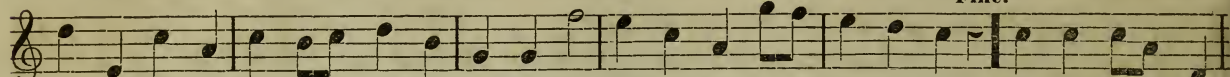
No. 6.

SEVENTHS.



Ra-diant star of hope ap-pear When the sands of life are fail-ing, Woe and grief each

Fine.



heart as-sail-ing, Ra-diant star of hope, ap-pear! Let thy ray dis-pel our fear. See mis-for-tune

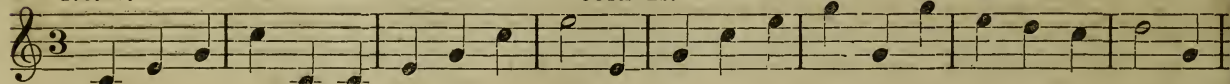
D. C.



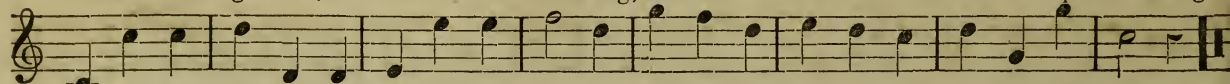
hard as-sail us, Near bereft of friends and home, Lest we sink, our sad hearts fail us, Radiant star of promise, come.

No. 7.

OCTAVES.



Come to the gar-den, where flowers are bloom-ing, Lil-ies so fair all the air are per-fum-ing;



Ros-es and jes-sa-mine twine o'er the bow-ers, In-sects re-joice in the bright sun-ny hours.

VOCAL EXERCISES.

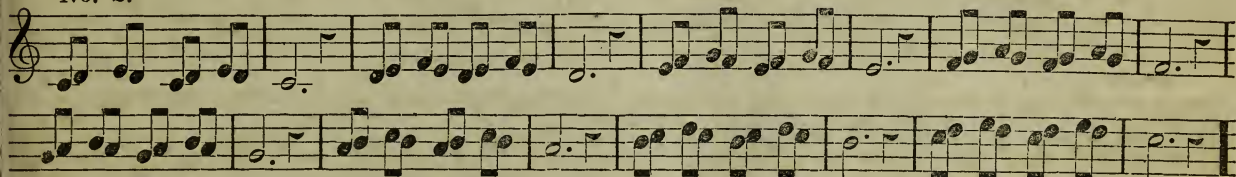
79

No. 1.

IN EASY RHYTHMICAL RELATIONS.



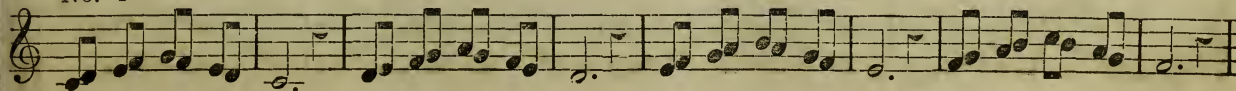
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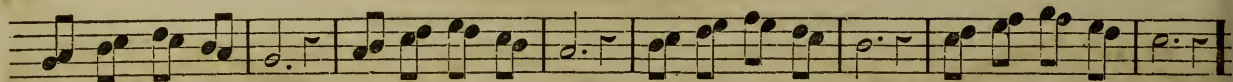


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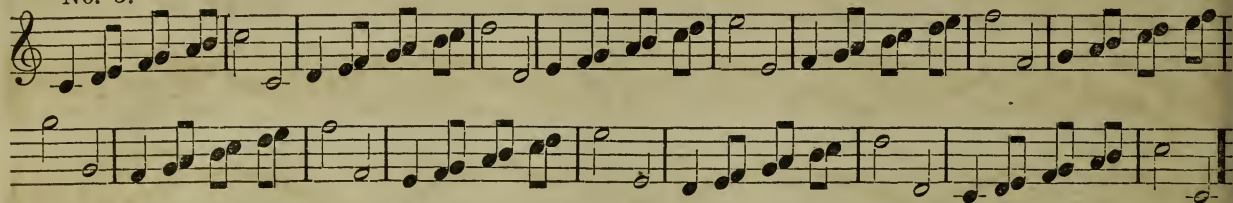


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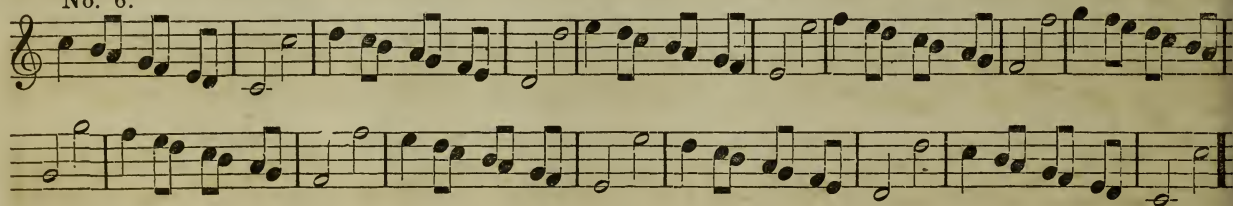




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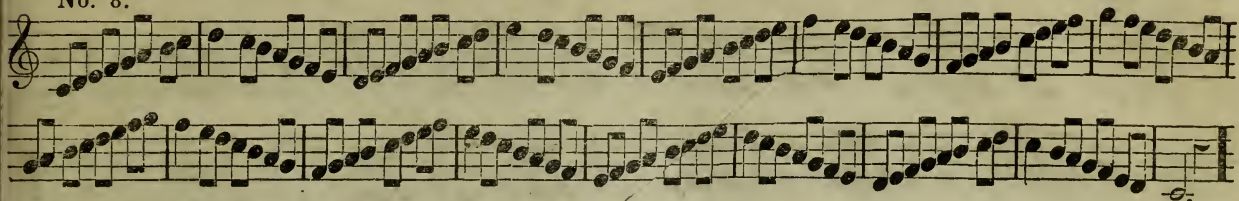


VOCAL EXERCISES.

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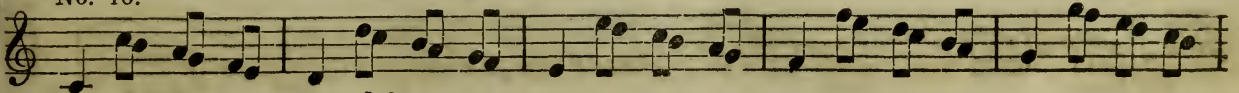
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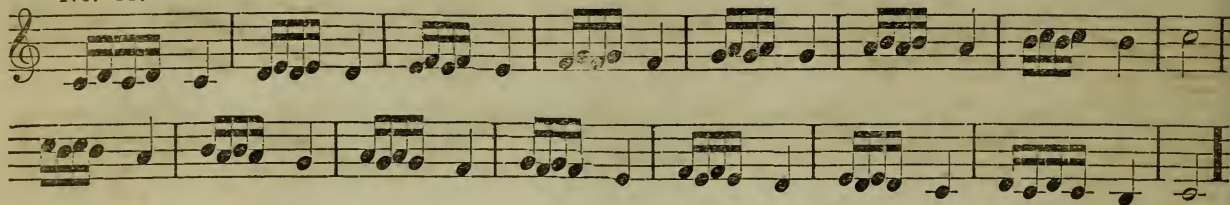


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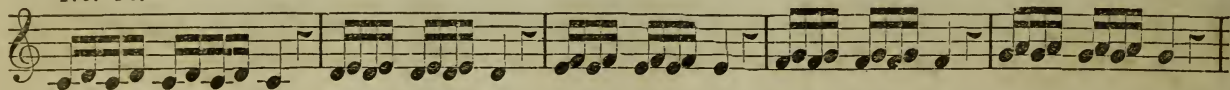




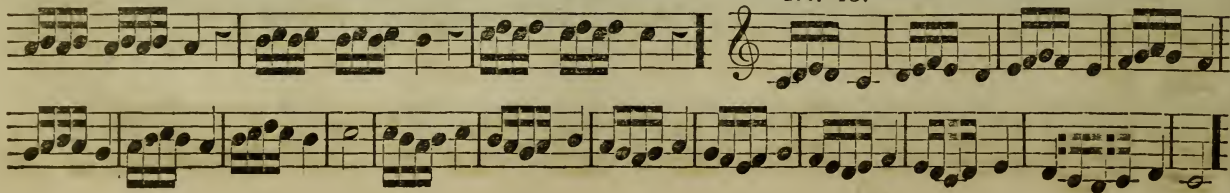
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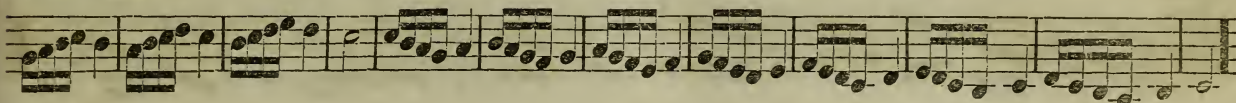
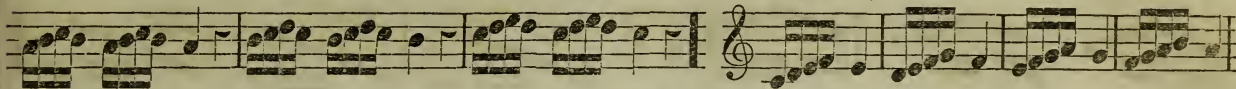
VOCAL EXERCISES

83

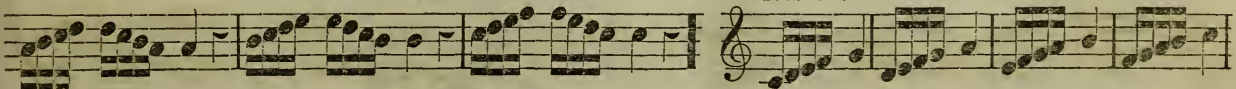
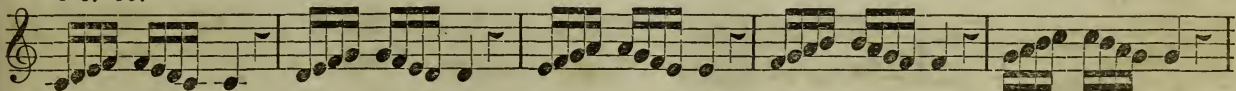
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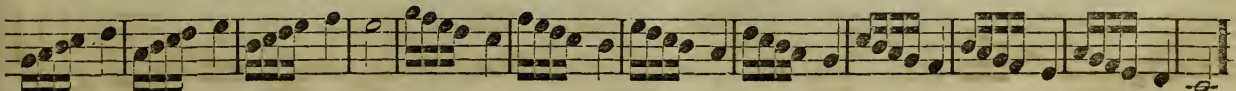
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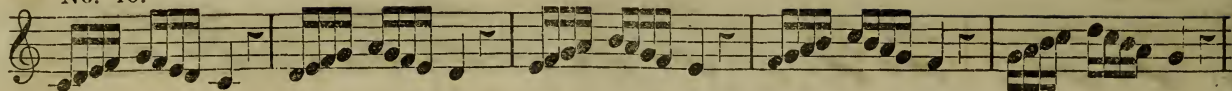
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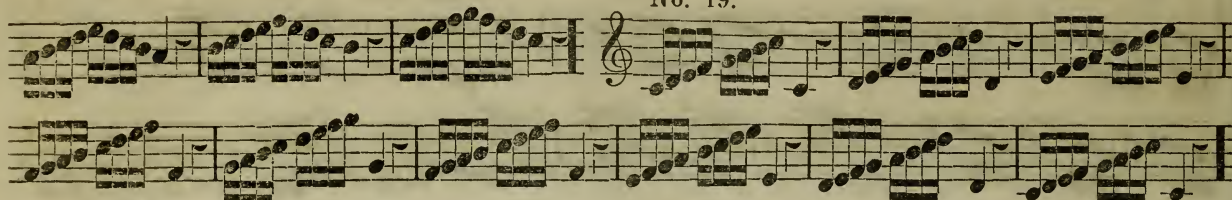
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No. 18.



No. 19.



No. 20.



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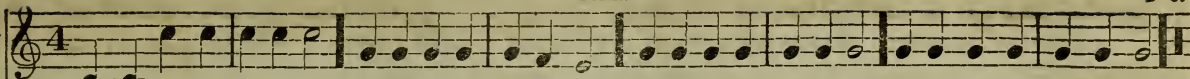
In this edition pages 85 to 210 inclusive, containing the Solfeggios, are omitted.

THE VILLAGE BELL

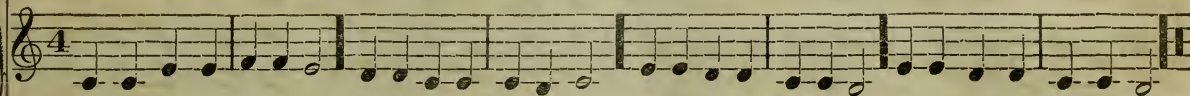
85

FINE.

D. C.



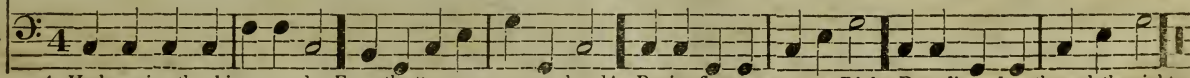
1. Hearken, hearken, how they swell, Echoes from the swinging bell, Welcoming the light of morn When fell darkness' shades are gone,
Joy-ous-ly the echoes swell, From the briskly swinging bell.



2. Hearken now, a-gain the tone, " Morning hours, forever flown. Rest awhile," we hear the call, " Lab'rer, rest awhile from toil !"
Grate-ful-ly the echoes swell Round the cheerful village bell.



3. Cheerful - ly we hear it swell, Though it rings the daylight's knell. Wand'rer, on thy path a - far, Gaze up-on the guiding star,
Hasten where sweet echoes swell From the swinging village bell.



4. Hark, again,—the skies are red,—From the tower a summons dread ' Raging flames our eyes affright, Roar discordant through the night ;
Thus for joy or woe they swell, Echoes from the village bell

THE BELL PLAY.

Those bell-tones— so charming— so charming and rare, Tra la la la la

This system contains three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is a piano accompaniment in 4/4 time, also in treble clef. The bottom staff is a piano accompaniment in 4/4 time, in bass clef. The music features a simple melody with eighth and quarter notes, and a harmonic accompaniment with chords and single notes.

Tra la la la Tra la la Tra la la la la. O nev - er, was mu-sic, so

This system continues the musical piece with three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is a piano accompaniment in 4/4 time, also in treble clef. The bottom staff is a piano accompaniment in 4/4 time, in bass clef. The music continues with a similar melody and accompaniment style to the first system.

fine, and so fair. Tra la la la la Tra la la la Tra la la la la la.

No. 1.

FINE.

D. C.

No. 2.

1 FINE. 2

D. C.

No. 3.

FINE.

D. C.

LO, HOW OUR MOMENTS FLY.

Moderato.

Lo, how our moments fly, blithely and clearly, When every thought is mild as summer air,
Pure as the azure sky, ev - er sin-cere-ly, Freeing from brothers hearts sor-row and care.

While thro' the world we fare, cheerful we rove, Hoping still, hoping still, welcome a - bove.

The musical score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The tempo is marked 'Moderato.' The music is in G major and consists of two systems. The first system contains the first two lines of the lyrics, and the second system contains the third line. The melody is primarily in the treble clef, with accompaniment in the alto and bass clefs. The piece ends with a double bar line and repeat dots.

FRIENDSHIP

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The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many chords and some melodic lines. The lyrics are printed below the staves, aligned with the music.

1. O how pleasant is the sight, When good friends together, Make to each his heavy load Seem as light as e - ther.
 2. If dame Fortune's weather-glass Shows a tempest com-ing, Sing we then in cheerful mood, While life's sea is foam-ing.

The second system of the musical score continues the melody from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. The lyrics continue below the staves.

Sor-row's night is as the day, When a friend can share the way, And the path il - lu-mine, And tue path il - lu-mine.
 With our hands in friendship joined, And our hearts in love com-bined, Storms can have no terror, Storms can have no ter-ror.

[6]

JOY IS SOUNDING.

Fine.


1. Joy is sounding, light - ly bounding, Through the free air far and near, }
 Now in fragrant meadows wand'ring, View we na - ture ev - er fair; }
 Gent - ly rip - ple lim - - pid wa - ters, Once with blast of win - ter chilled.

2. Hum - ming bu - sy ho - ney la - - den, Roams the bee from flower to flower, {
 Where bright pe - tals ope in - - - vit - ing, Sweet - er from the sum - mer shower: {
 Fa - vored man, to whom 'tis giv - en, Let your grate - ful songs as - - cend.

3. Come a - - way then, come a - - - way then, 'Thro' the fragrant fields we'll go, {
 Where the lin - den and the as - pen, Rus - - tle as the breez - es flow; {
 Vine and flow - er sweet - ly twin - ing, Wave be - side the flow - ing stream,

JOY IS SOUNDING. CONTINUED.

91
D. C.



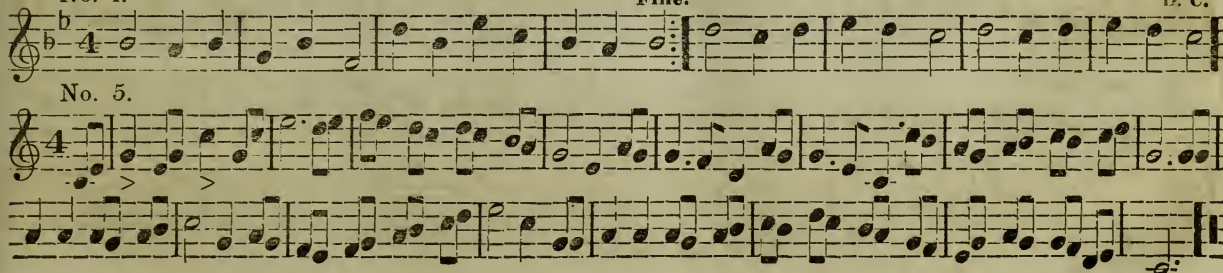
1. Mild and clear the fair blue heaven, Spreads a - - - hove the paint - ed field,
 2. Yes 'tis fair, the earth and smiling, Fresh as from its Mak - er's hand;
 3. On the riv - er bank re - - clin - ing, Watch we where in sun - ny gleam,

No. 4.

Fine.

D. C.

No. 5.



No. 6.
Allegro.

The musical score is written for three staves (treble, alto, and bass clefs) and consists of two systems. The first system contains four measures, and the second system contains four measures. The key signature is one sharp (F#). The tempo is marked 'Allegro'.

System 1:

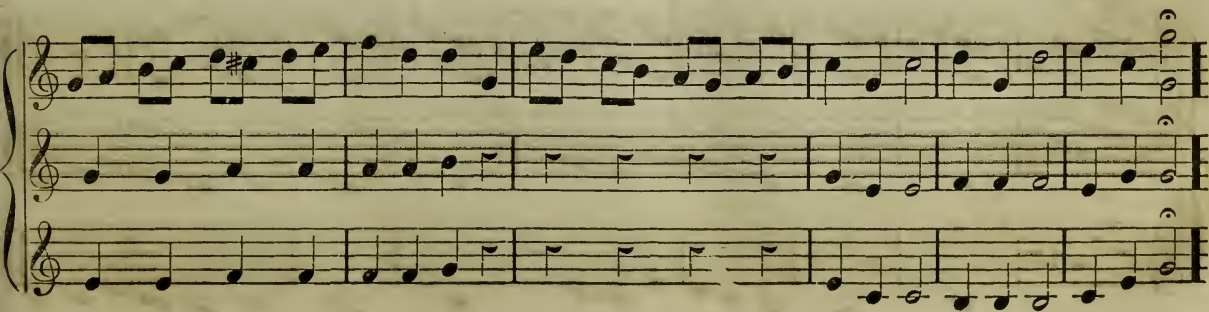
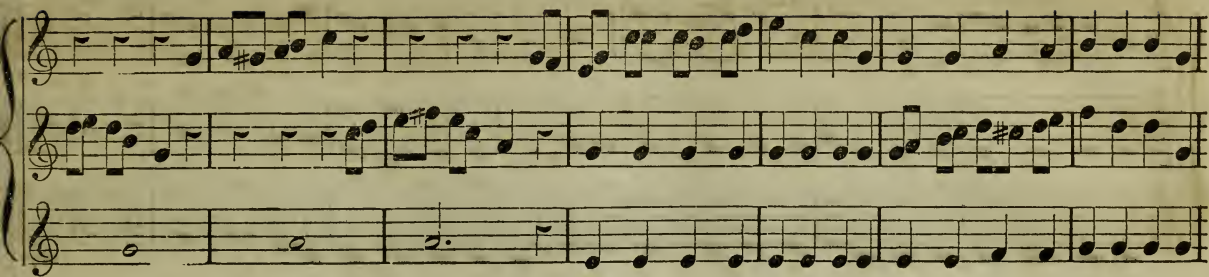
- Measure 1:** Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Alto clef has a quarter note G3, a quarter note A3, and a quarter note B3. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 2:** Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Alto clef has a quarter note C4, a quarter note B3, and a quarter note A3. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.
- Measure 3:** Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Alto clef has a quarter note G3, a quarter note A3, and a quarter note B3. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 4:** Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Alto clef has a quarter note C4, a quarter note B3, and a quarter note A3. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.

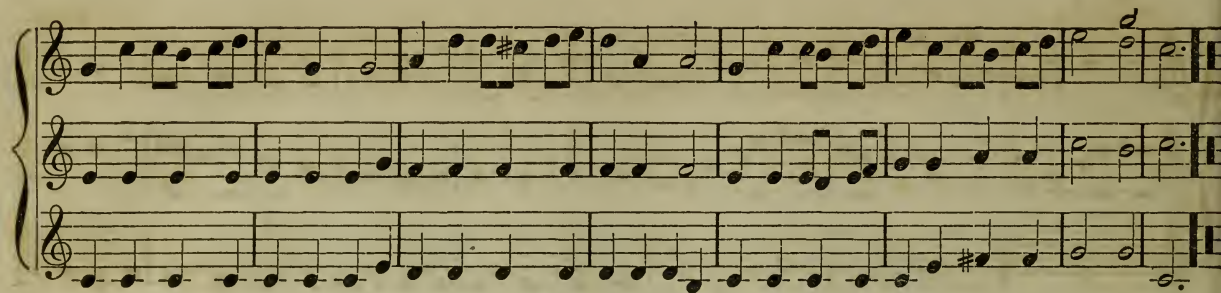
System 2:

- Measure 5:** Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Alto clef has a quarter note G3, a quarter note A3, and a quarter note B3. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 6:** Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Alto clef has a quarter note C4, a quarter note B3, and a quarter note A3. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.
- Measure 7:** Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Alto clef has a quarter note G3, a quarter note A3, and a quarter note B3. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 8:** Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Alto clef has a quarter note C4, a quarter note B3, and a quarter note A3. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.

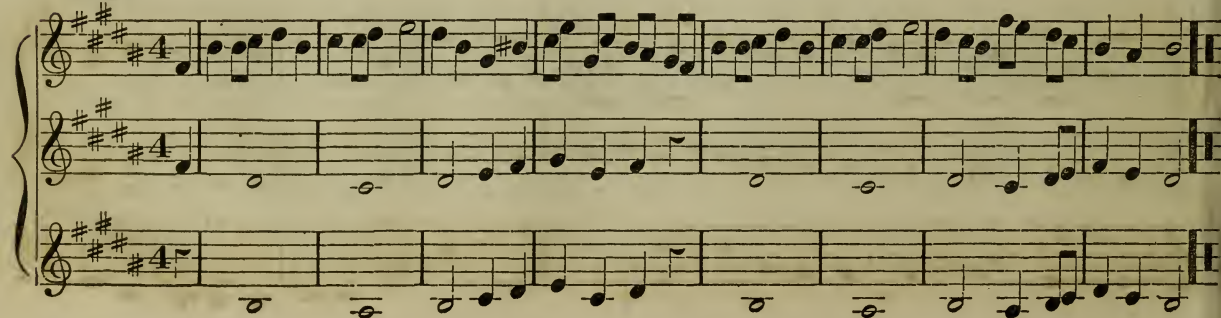
SOLFEGGIOS.

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No. 7.

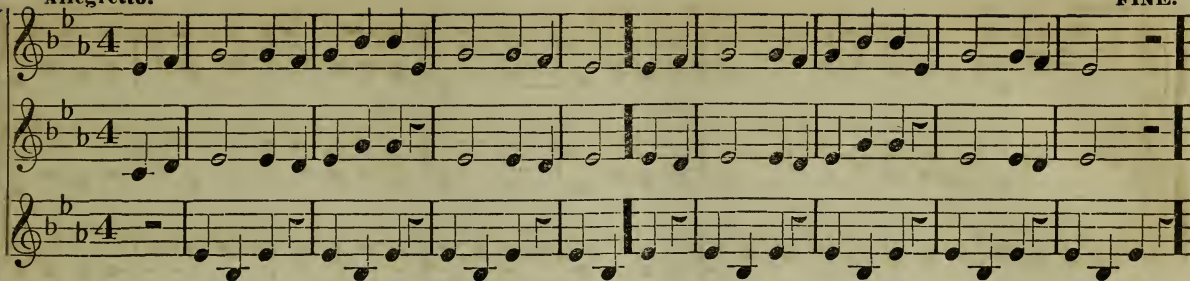
Presto.

SOLFEGGIOS

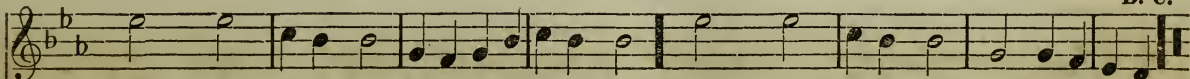
95

No. 8.
Allegretto.

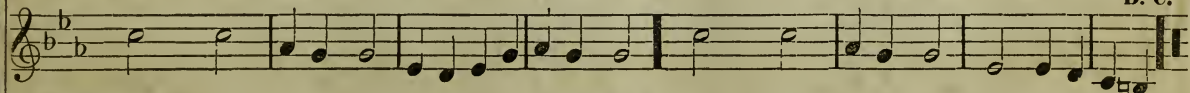
FINE.



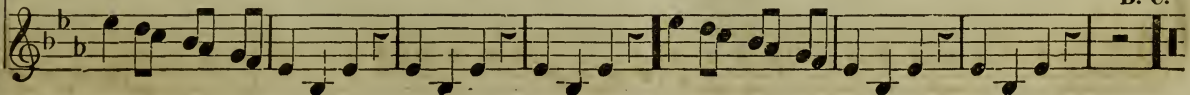
D. C.



D. C.



D. C.



No. 9.

Lento.

The first system of the musical score consists of three staves. The top two staves are joined by a brace on the left and are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked *p cres.* (piano crescendo) and *dim.* (diminuendo) in alternating measures. The melody in the upper staves features dotted eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

The second system of the musical score continues the piece with three staves, maintaining the same key signature and time signature. The music is marked *f* (forte) and features crescendo and decrescendo hairpins. The upper staves continue the melodic line with dotted eighth and sixteenth notes, while the bass staff continues with quarter notes.

p *f* *cres.* *dim.*

No. 10.
Moderato.

Fine.

D. C.

p *f* *cres.* *dim.*

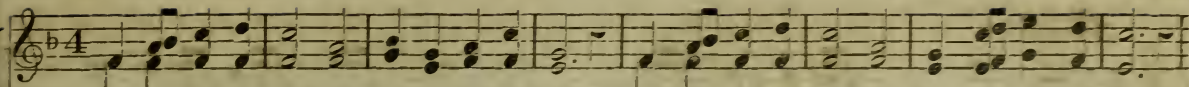
THE EMIGRANT.

1. Now evening is spreading o'er Erie's blue sea, And the soft winds are waving a welcome to me.
 2. This sunset hath gilded the ocean, I know, And the cot of my father was bright in the glow;
 3. Where Huron's bright waters leap flashing on high, I'll laugh as our vessel rides cheer-i - ly by.

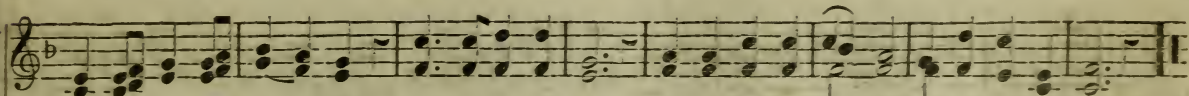
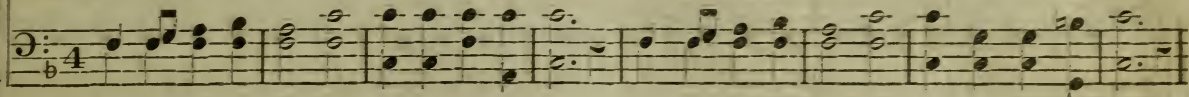
Farewell, then, New-England, lov'd land of the east, O'er the prairie the wand'rer seeks dwelling and rest.
 And yonder's the eve-star I used to see there; From here to my birth-place, it cannot be far.
 Ah! happy and peaceful my home in the west. A-way, then, fond mem'ries, the ex-ile is blest.

NATURE BROUGHT NO SORROW.

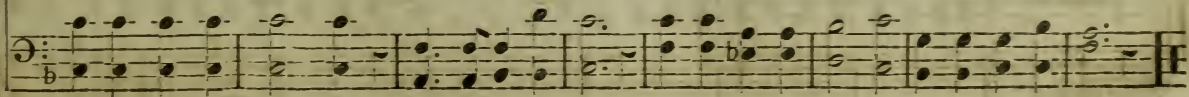
99



1. Nature bro't no sorrow To this world of flowers; They who trouble borrow, Call their own sad hours.
2. On-ly thro' his bless-ing Ripen fruit and seed; Thro' his love un-ceas-ing, Safe-ly are we led.
3. Near the path we follow, Ma-ny flow'rets bloom; Each with grateful tribute, Beauty, or per-fume.



Pov-er - ty and trouble, Wherefore should we dread? God provides the ravens Day by day their bread
Where refreshing streamlets Thro' the meadows flow, There with gentle motion Fragrant winds do blow
Who is wise will gath - er Cheerfully each flow'r; When we cross death's river They will cheer the hour



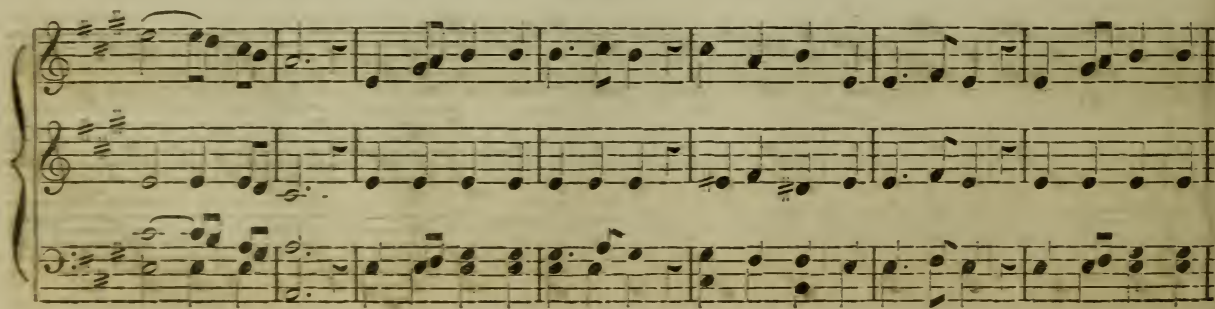
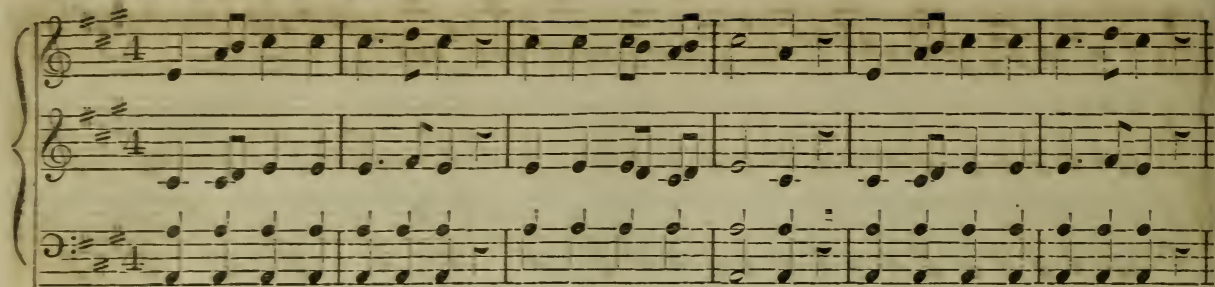
Allegro.
No. 12

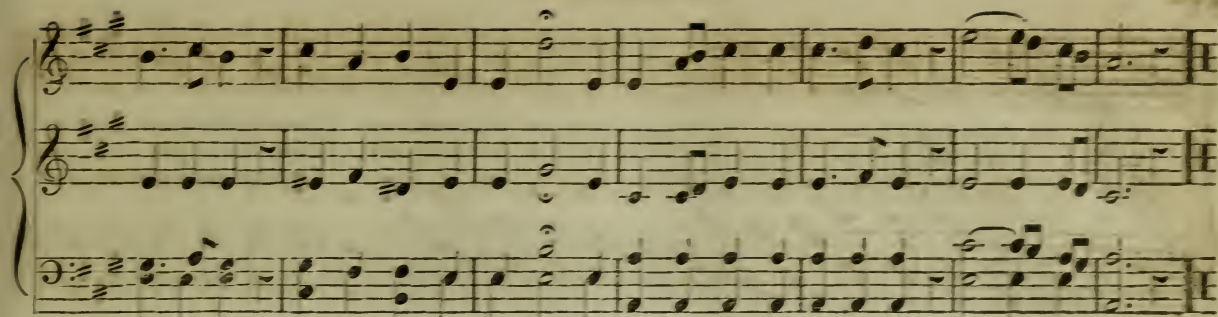
This musical score is for a piece titled "SOLFEGGIOS. No. 12" in the tempo of "Allegro." It is written for a three-staff system, likely for piano. The key signature is one sharp (F#), and the time signature is 4/4. The first system consists of three staves. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The middle and bottom staves of the first system provide a steady accompaniment with continuous eighth-note patterns. The second system also consists of three staves. The top staff begins with a triplet of eighth notes, followed by a repeat sign and then continues with the melodic line. The middle and bottom staves continue their accompaniment patterns, with the bottom staff also featuring triplet markings at the beginning of its section.

SOLFEGGIOS.

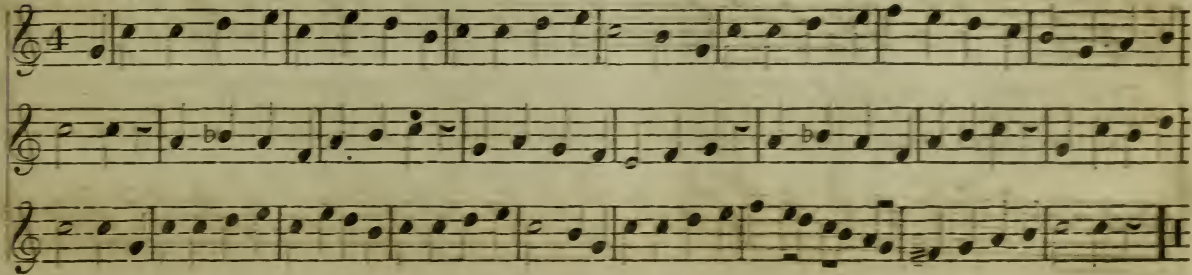
101

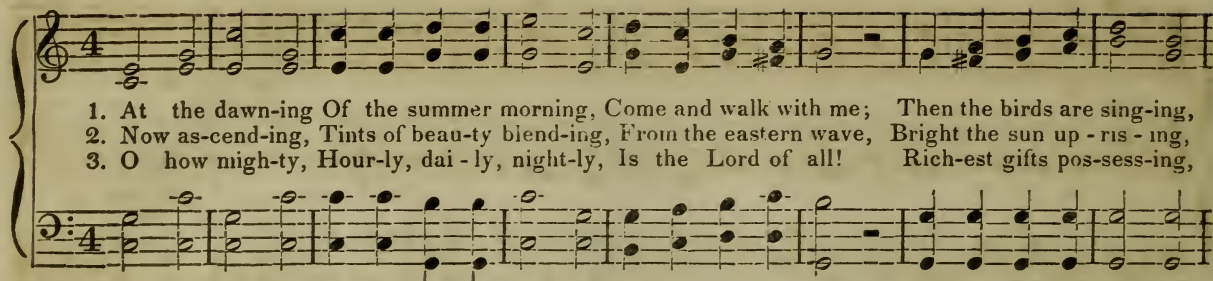
This musical score, titled "SOLFEGGIOS." and numbered "101", consists of two systems of three staves each. The notation is written in treble clef with a key signature of one flat (B-flat). The first system spans eight measures. The upper staff features a complex melodic line with frequent triplets and sixteenth-note patterns. The middle and lower staves provide a harmonic accompaniment using eighth and sixteenth notes. The second system also spans eight measures, continuing the melodic and harmonic themes. The upper staff again contains many triplets and rapid sixteenth-note passages, while the lower staves continue the accompaniment. Both systems conclude with a double bar line and a repeat sign.



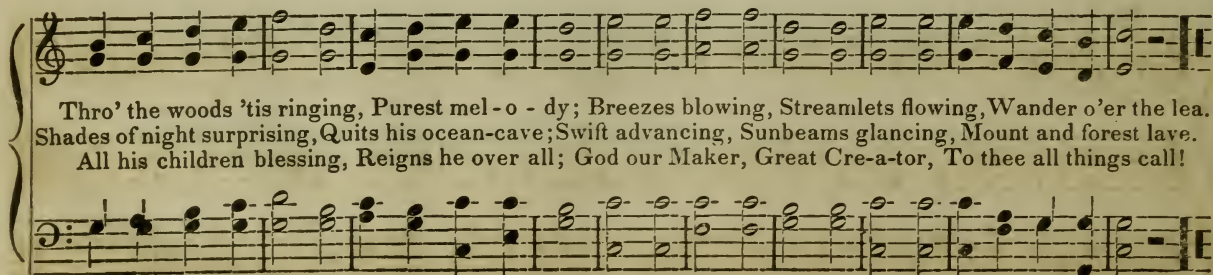


No. 14.





1. At the dawn-ing Of the summer morning, Come and walk with me; Then the birds are sing-ing,
 2. Now as-cend-ing, Tints of beau-ty blend-ing, From the eastern wave, Bright the sun up - ris - ing,
 3. O how migh-ty, Hour-ly, dai - ly, night-ly, Is the Lord of all! Rich-est gifts pos-sess-ing,



Thro' the woods 'tis ringing, Purest mel-o - dy; Breezes blowing, Streamlets flowing, Wander o'er the lea.
 Shades of night surprising, Quits his ocean-cave; Swift advancing, Sunbeams glancing, Mount and forest lave.
 All his children blessing, Reigns he over all; God our Maker, Great Cre-a-tor, To thee all things call!

No. 15.

Fine.

First system of music, measures 1 through 12. The score is written for three staves: Treble, Treble, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The music consists of eighth and sixteenth notes in the upper staves and chords in the lower staff. The system concludes with a double bar line and repeat dots.

D. C.

Second system of music, measures 13 through 24. The notation continues on the same three staves. The system concludes with a double bar line and repeat dots.

No. 16.

Moderato.

Musical score for No. 16, Moderato, in B-flat major, 4/4 time. The score consists of two systems of three staves each. The first system shows the beginning of the piece, and the second system shows a repeat sign followed by further musical notation. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written for piano, with a grand staff (treble and bass clefs) for each system. The first system ends with a fermata on the final note of the bass line. The second system begins with a repeat sign, followed by a first ending bracket and a second ending bracket. The piece concludes with a final cadence.

SOLFEGGIOS

107

Three staves of music in B-flat major. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line with repeat dots.

No. 17.
Allegretto.

Three staves of music in D major (two sharps) and 4/4 time. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 4/4 time and includes dynamic markings: 1st time *f*, 2d time *p*, *ff*, and *p*.

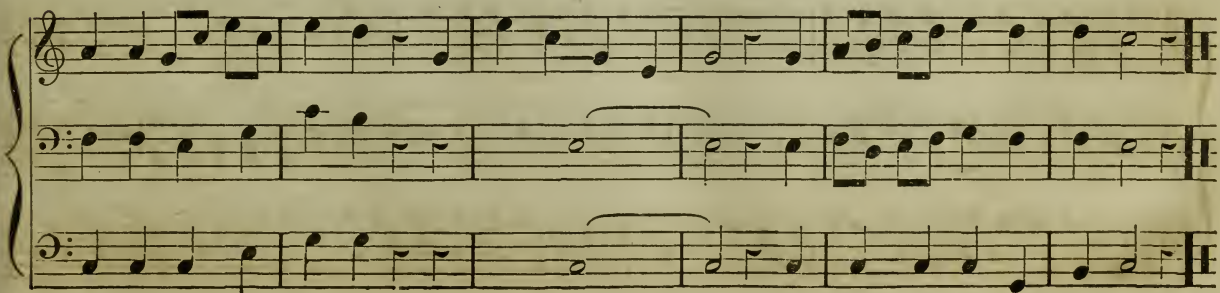
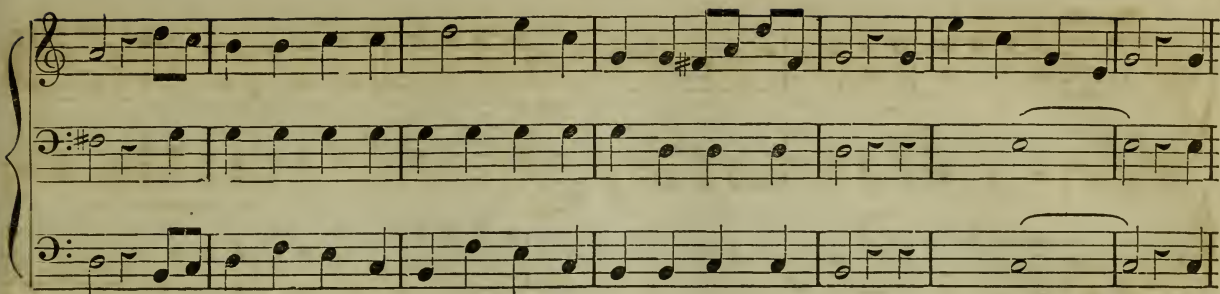
No. 18.
Mod. rato. Marcato.

The first system of musical notation consists of three staves. The top staff is a treble clef, and the two bottom staves are bass clefs. The time signature is 4/4. The music is written in a key with one sharp (F#). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass staves provide a harmonic accompaniment with various rhythmic patterns, including quarter and eighth notes.

The second system of musical notation continues the piece with three staves. The top staff is a treble clef, and the two bottom staves are bass clefs. The time signature is 4/4. The melody in the treble staff continues with quarter notes G4-F#4, eighth notes E4-D4, quarter notes C4-B3, and eighth notes A3-G3. The bass staves continue the harmonic accompaniment with various rhythmic patterns, including quarter and eighth notes.

SOLFEGGIOS

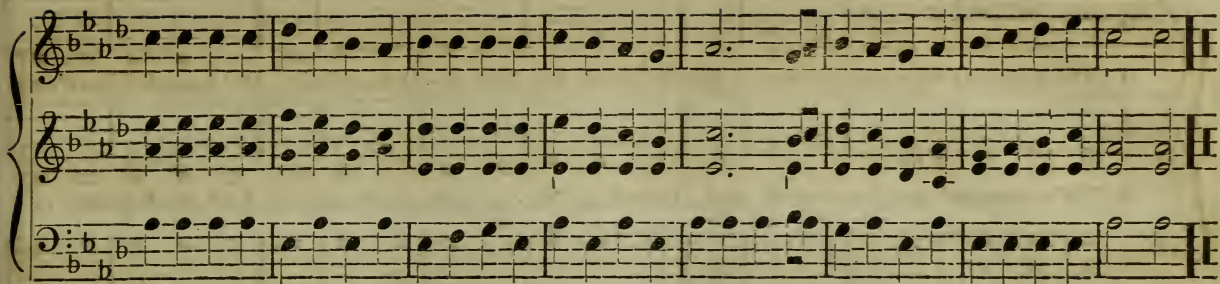
109



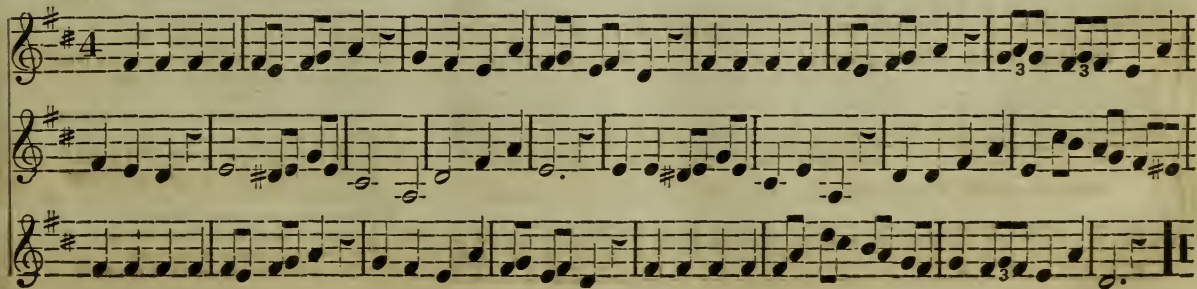
No. 20.

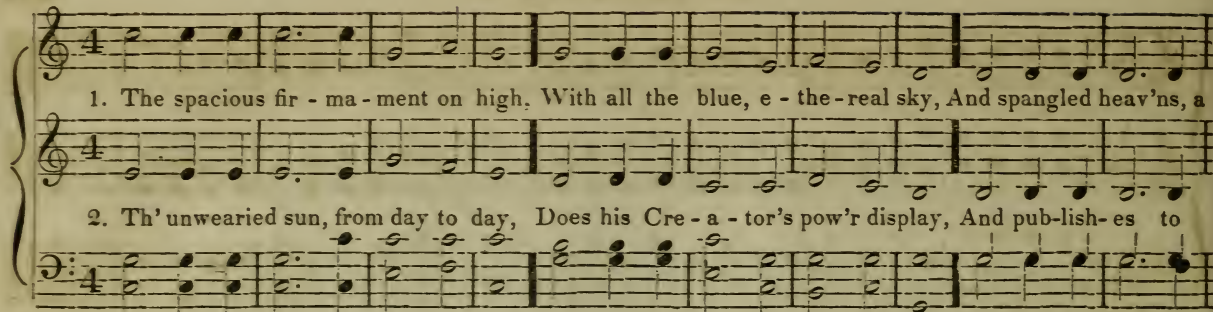
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes, ending with a double bar line and repeat dots. The middle staff is in treble clef with the same key signature and time signature, featuring a series of chords and some single notes, also ending with a double bar line and repeat dots. The bottom staff is in bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes, ending with a double bar line and repeat dots.

The second system of musical notation also consists of three staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature, continuing the melody from the first system. The middle staff is in treble clef with the same key signature and time signature, continuing the chordal accompaniment. The bottom staff is in bass clef with the same key signature and time signature, continuing the lower melody. All three staves end with a double bar line and repeat dots.



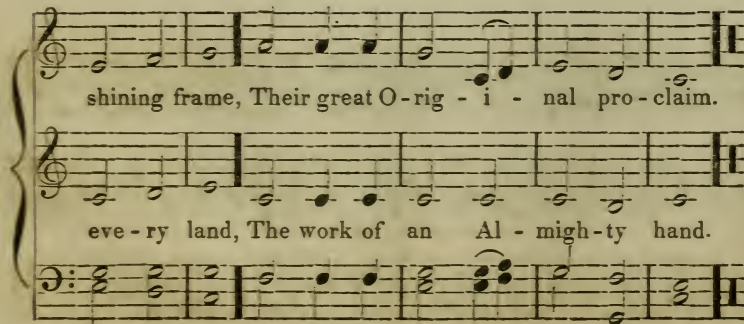
No. 21.





1. The spacious fir - ma - ment on high, With all the blue, e - the - real sky, And spangled heav'ns, a

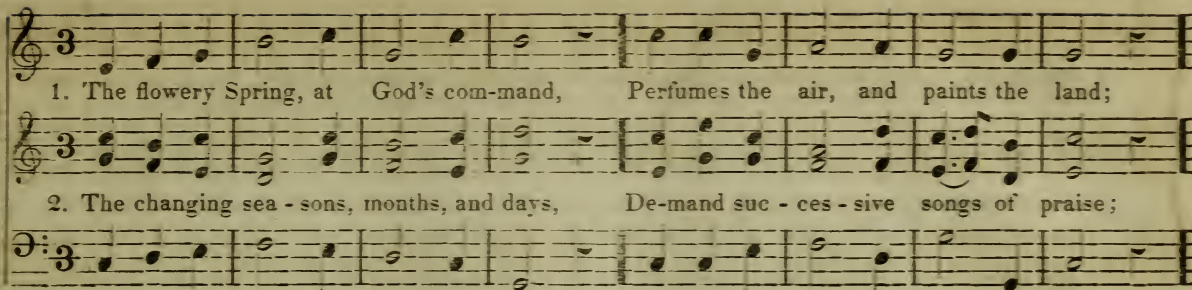
2. Th' unwearied sun, from day to day, Does his Cre - a - tor's pow'r display, And pub - lish - es to



shining frame, Their great O - rig - i - nal pro - claim.

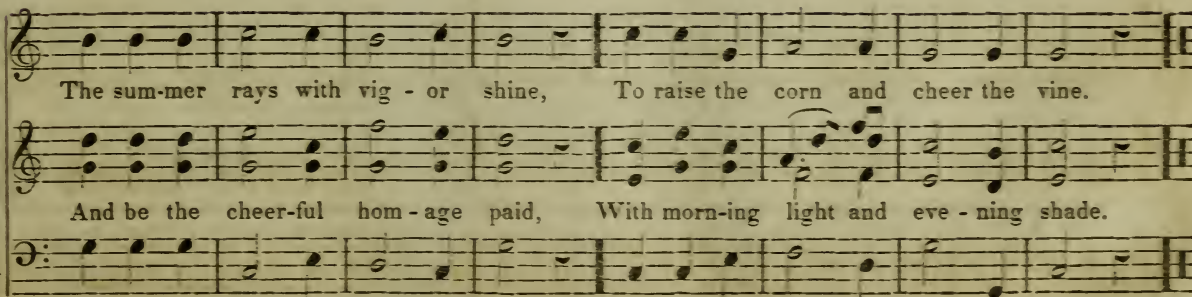
eve - ry land, The work of an Al - migh - ty hand.

- 3 Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the list'ning earth
Repeats the story of her birth :
- 4 While all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.
- 5 What though in solemn silence, all
Move round the dark terrestrial ball :
What though no real voice nor sound
Amid the radiant orbs be found ;
- 6 In reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing as they shine.
"The hand that made us is divine"



1. The flowery Spring, at God's com-mand, Perfumes the air, and paints the land;

2. The changing sea - sons, months, and days, De-mand suc - ces - sive songs of praise;



The sum-mer rays with vig - or shine, To raise the corn and cheer the vine.

And be the cheer-ful hom - age paid, With morn-ing light and eve - ning shade.

Allegro.

1. O'er the sea, o'er the sea. Swells the sound of mel o - dy. Where the lay floats a-way, Fai-ry echoes play ;
 2. Soft and low, soft and low, From a-far their voices flow, Now more near, loud and clear, Swelling on the ear ;

3. From the main, safe a-gain, Welcome to the fishermen. Friends most dear. banish fear. When their barques are near.

'Tis the fishers of the main, Sailing to their homes again, Hope and cheer wait them here, Welcome warm and dear.
 While across the wave they sweep. Bearing treasures from the deep. Joy-ous-ly, shout re-ply, O'er the swelling sea.

Prayer went with them o'er the brine, Grateful thoughts with tears entwine, Cease to roam, cease to roam. Welcome, welcome home!

CORONATION. C. M.

O. HOLDEN.

115

1. All hail the great Immanuel's name, let angels prostrate fall, Bring forth the royal di-a-dem,

2. Let every kindred—every tribe, On this terrestrial ball, To him all majes - - ty ascribe,

3. Oh! that with yonder sacred throng, We at his feet may fall, And join the ev - er - last - ing song,

And crown him Lord of all, Bring forth the roy - al di - a - dem, And crown him Lord of all.

And crown him Lord of all, To him all ma - jes - ty ascribe, And crown him Lord of all.

And crown him Lord of all, And join the ev - er - last - ing song, And crown him Lord of all.

Adagio.

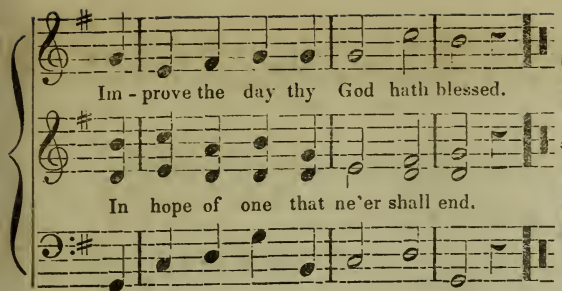
1. Life is a span—a fleeting hour—How soon the vapor flies! Man is a tender, transient flower, That ev'n in blooming, dies.
 2. The once lov'd form now cold and dead, Each mournful tho't employs; And nature weeps her comforts fled, And wither'd all her joys.
 3. Hope looks beyond the bounds of time, When what we now deplore Shall rise in full immortal prime, And bloom to fade no more.
 4. Cease then fond nature, cease thy tears, Thy Saviour dwells on high; There everlasting spring appears, There joys shall never die.

THE SABBATH.

SCHULTZ.

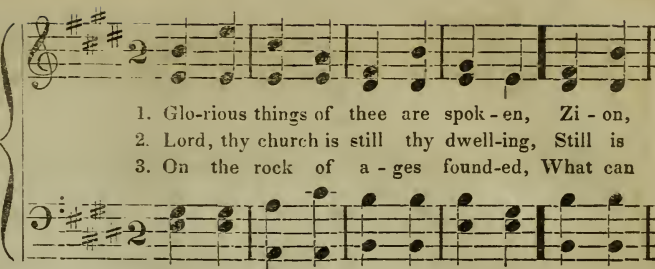
Andante.

1. An - oth - er six days' work is done, An - oth - er Sab-bath is be-gun; Re - turn, my soul, en - joy thy rest,
 2. In ho - ly du - ties let the day, In ho - ly pleasures pass a-way; How sweet, a Sab-bath thus to spend,

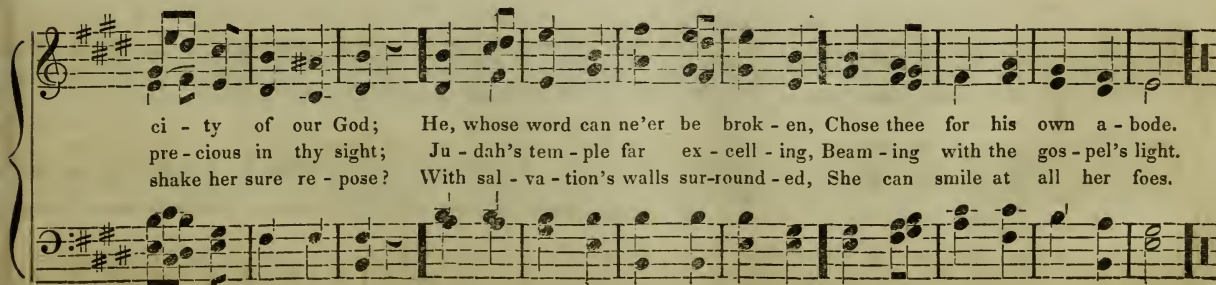


Im - prove the day thy God hath blessed.

In hope of one that ne'er shall end.



1. Glo-rious things of thee are spok - en, Zi - on,
2. Lord, thy church is still thy dwell-ing, Still is
3. On the rock of a - ges found-ed, What can



ci - ty of our God; He, whose word can ne'er be brok - en, Chose thee for his own a - bode.

pre - cious in thy sight; Ju - dah's tem - ple far ex - cell - ing, Beam - ing with the gos - pel's light.

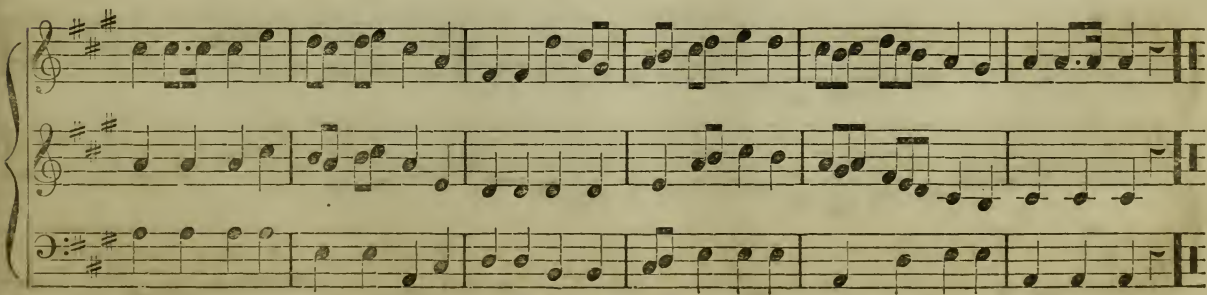
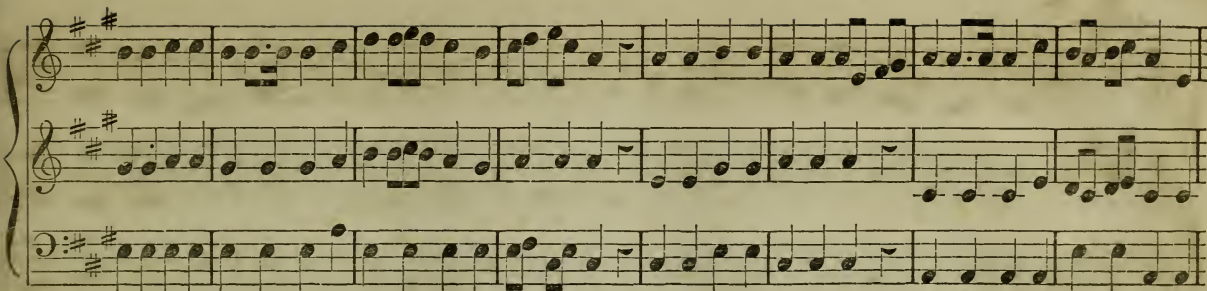
shake her sure re - pose? With sal - va - tion's walls sur-round - ed, She can smile at all her foes.

No. 25.

Maestoso,

SOLFEGGIOS

119



No. 26.
Allegro.

The musical score is written for a piano and consists of two systems, each containing three staves. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The tempo is marked 'Allegro.' The first system shows the right hand playing a melody of eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. The second system continues the piece with similar rhythmic patterns and melodic lines.

SOLFEGGIOS

121

This musical score, titled "SOLFEGGIOS" and numbered "121", consists of two systems of three staves each. The key signature is G major, indicated by two sharps (F# and C#). The notation is as follows:

- System 1:**
 - Staff 1 (Treble Clef):** Contains six measures of music. The first measure has a treble clef and two sharps. The melody consists of eighth and quarter notes, ending with a half note.
 - Staff 2 (Treble Clef):** Contains six measures. The first measure has a treble clef and two sharps. The melody consists of eighth and quarter notes, ending with a half note.
 - Staff 3 (Treble Clef):** Contains six measures. The first measure has a treble clef and two sharps. The melody consists of eighth and quarter notes, ending with a half note.
- System 2:**
 - Staff 1 (Treble Clef):** Contains six measures of music. The first measure has a treble clef and two sharps. The melody consists of eighth and quarter notes, ending with a half note.
 - Staff 2 (Treble Clef):** Contains six measures. The first measure has a treble clef and two sharps. The melody consists of eighth and quarter notes, ending with a half note.
 - Staff 3 (Treble Clef):** Contains six measures. The first measure has a treble clef and two sharps. The melody consists of eighth and quarter notes, ending with a half note.

The notation includes various note values (quarter, eighth, and half notes) and rests. The final measure of the second system includes a bracketed annotation "[8*]" below the staff.

No. 27.
Moderato.

This musical score is for a piece titled "SOLFEGGIOS. No. 27. Moderato." It is written in 3/4 time and the key of B-flat major, indicated by two flats (B-flat and E-flat) on the treble clef. The score is arranged in two systems, each with three staves. The first system consists of a treble staff and two bass staves, all grouped by a large left brace. The second system also consists of a treble staff and two bass staves, grouped by a large left brace. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked "Moderato." The notation is clear and legible, with standard musical symbols for notes, rests, and clefs.

SOLFEGGIOS

123

This musical score, titled "SOLFEGGIOS" and numbered "123", consists of two systems of three staves each. The first system is written in G major (one sharp) and 4/4 time. The top staff features a melodic line with eighth and sixteenth notes, including a repeat sign and a fermata. The middle and bottom staves provide harmonic accompaniment with eighth and sixteenth notes. The second system continues the piece, with the top staff showing a key change to A major (two sharps) and a more complex melodic pattern. The middle and bottom staves continue the accompaniment, also featuring a key change to A major. The score concludes with a double bar line and repeat signs.

No. 28.

Allegro.

The musical score consists of two systems, each with three staves. The first system includes a piano (p) staff and two violin (v) staves. The piano staff is in 4/4 time, while the violin staves are in 2/4 time. The key signature has two flats (B-flat and E-flat). The tempo marking *Allegro.* is at the beginning, and *Rallentando A Tempo* appears towards the end of the system. The second system follows a similar layout with piano and violin staves, also in 4/4 and 2/4 times respectively, with the same key signature and tempo markings. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *mf* and *f*.

This musical score consists of two systems, each with three staves. The key signature is B-flat major (two flats). The first system includes a tempo change from *Rallentando* to *A Tempo.* The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Rallentando *A Tempo.*

No. 29.
Moderato.

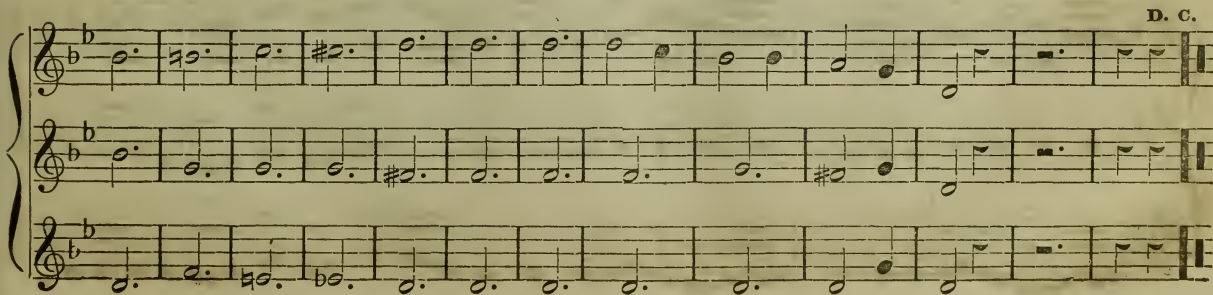
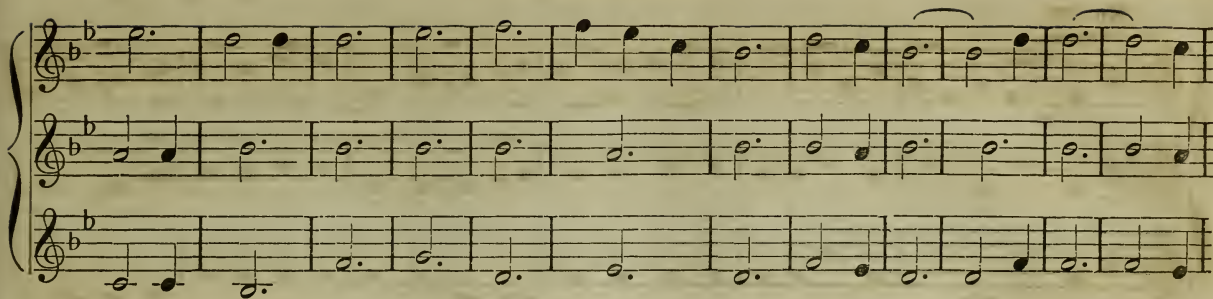
First system of the musical score for No. 29, Moderato. It consists of three staves (treble, alto, and bass clefs) with a key signature of one flat (B-flat) and a 3/4 time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble and alto staves.

Fine.

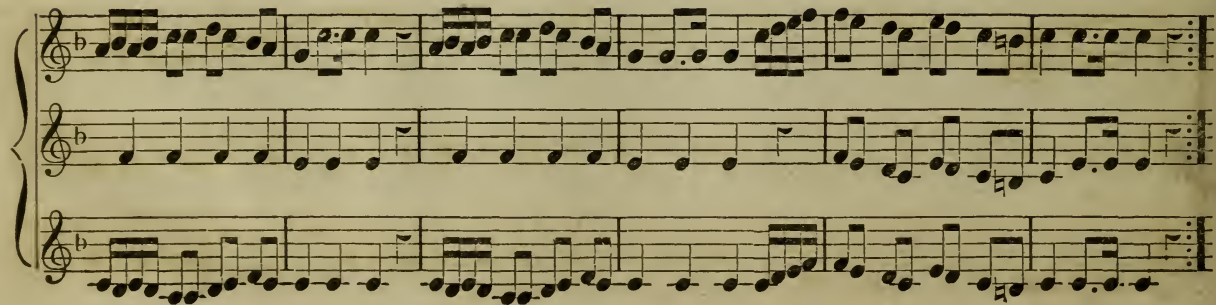
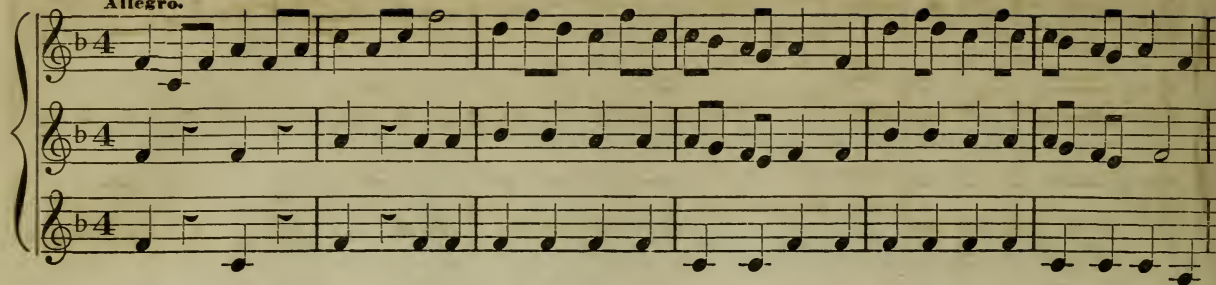
Second system of the musical score for No. 29, Moderato, ending with a 'Fine.' marking. It continues the three-staff arrangement with the same key signature and time signature. The melody in the upper staves concludes with a final note, while the bass staff continues with a rhythmic pattern.

SOLFEGGIOS.

127

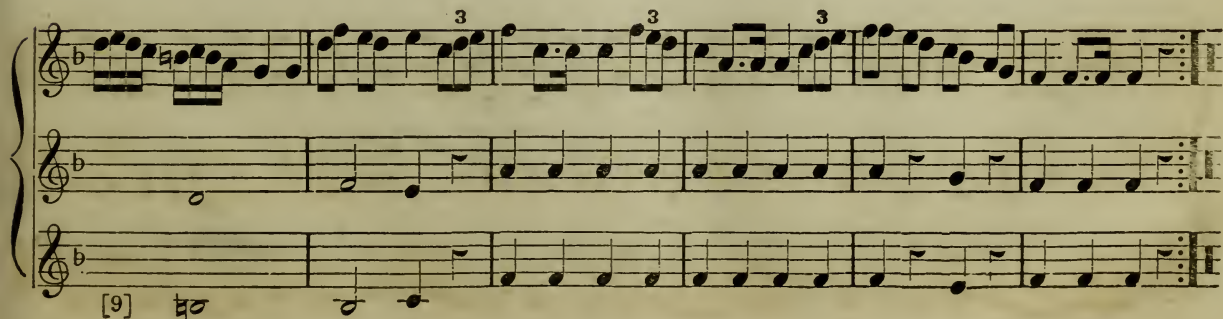
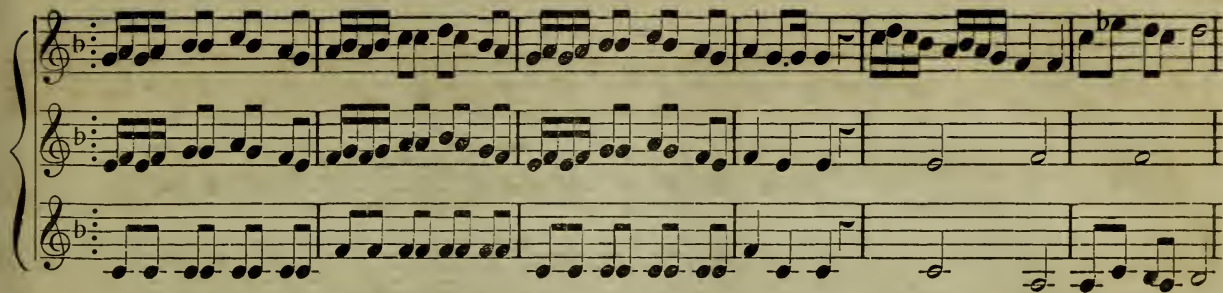


D. C.

No. 30.
Allegro.

SOLFEGGIOS.

129



No. 31.
Allegretto.

First system of musical notation for No. 31, Allegretto. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the treble staff with eighth-note patterns, supported by the middle and bass staves. The system concludes with a double bar line and the word "Fine." written above the treble staff.

Second system of musical notation for No. 31, Allegretto. It continues the three-staff format (treble, middle treble, and bass). The melody in the treble staff continues with eighth-note patterns. The system concludes with a double bar line and the word "D. C." (Da Capo) written above the treble staff.

SOLFEGGIOS.

131

No. 32

Adagio.

The musical score for Solfeggios No. 32, Adagio, is presented in two systems of three staves each. The key signature is one flat (B-flat) and the time signature is 3/8. The first system begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. The second system begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The score concludes with a double bar line and repeat dots.

No. 33.

Andante con espressione. Sempre piano.

The musical score is written for piano and consists of two systems of three staves each. The first system includes a treble staff, a middle treble staff, and a bass staff. The second system also includes a treble staff, a middle treble staff, and a bass staff. The time signature is 4/4. The tempo and expression markings are *Andante con espressione. Sempre piano.* The music is written in a key with one flat (B-flat major or D minor). The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line.

SOLFEGGIOS

133

No. 34
Andante.

The musical score consists of three systems, each containing three staves. All staves are in D major (two sharps) and 4/4 time. The first system features a treble staff with a melody of eighth and quarter notes, a middle treble staff with a similar melody, and a bass staff with a bass line of eighth and quarter notes. The second system continues the melody in the treble staff, while the middle treble staff has a more active line with eighth notes and the bass staff continues the bass line. The third system concludes the piece with a final cadence in all three staves.

No. 35.
Andantino.

The musical score is divided into two systems, each consisting of three staves. The top staff in each system is a violin staff, and the bottom two are piano staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino'. The first system shows the violin playing a melody with eighth and sixteenth notes, while the piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues the same musical material, with the violin melody and piano accompaniment.

SOLFEGGIOS

135

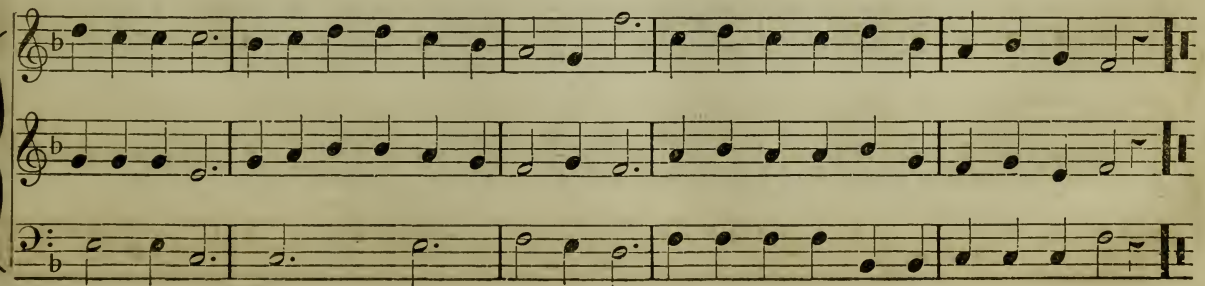
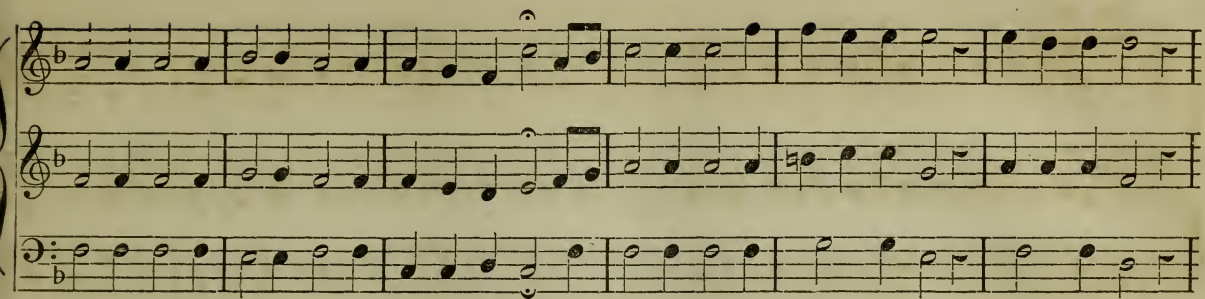
This musical score, titled "SOLFEGGIOS" and numbered "135", consists of two systems of three staves each. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The first system features a melodic line on the top staff, with a slur spanning measures 3 through 6. The middle and bottom staves of the first system provide a harmonic accompaniment with a steady eighth-note pattern. The second system continues the piece, with the top staff showing more complex melodic figures and the lower staves maintaining the accompaniment. The notation includes various note values, rests, and slurs, typical of a technical exercise or study.

No. 36.
Andantino.

This musical score is for a piece titled "No. 36. Andantino." It is written in B-flat major (one flat) and 6/8 time. The score is arranged in two systems, each with three staves (treble, alto, and bass clefs) grouped by a brace on the left. The first system contains the first 12 measures of the piece. The second system contains the next 12 measures. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with various rests and phrasing slurs.

SOLFEGGIOS

137



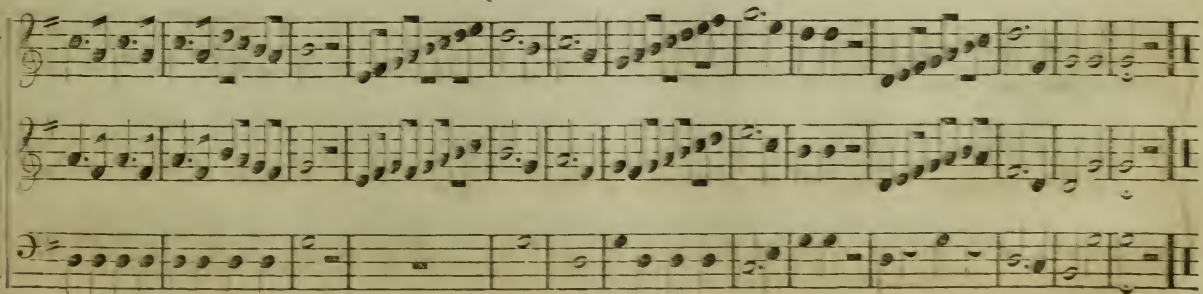
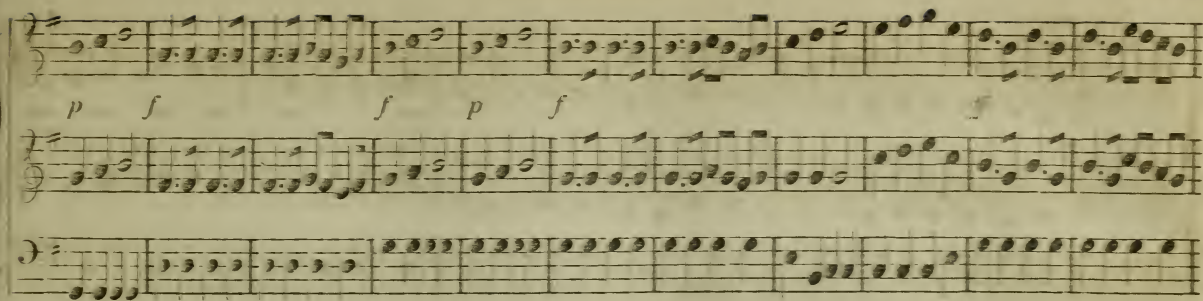
[9*]

No. 37.

Maestoso.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, and dynamic markings of *f*, *p*, and *f*. The middle staff is also in treble clef with the same key signature and time signature, containing a similar melodic line. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The system is marked with a large brace on the left.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, and dynamic markings of *f*, *p*, and *f*. The middle staff is also in treble clef with the same key signature and time signature, containing a similar melodic line. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The system is marked with a large brace on the left.



No. 38.
Andantino.

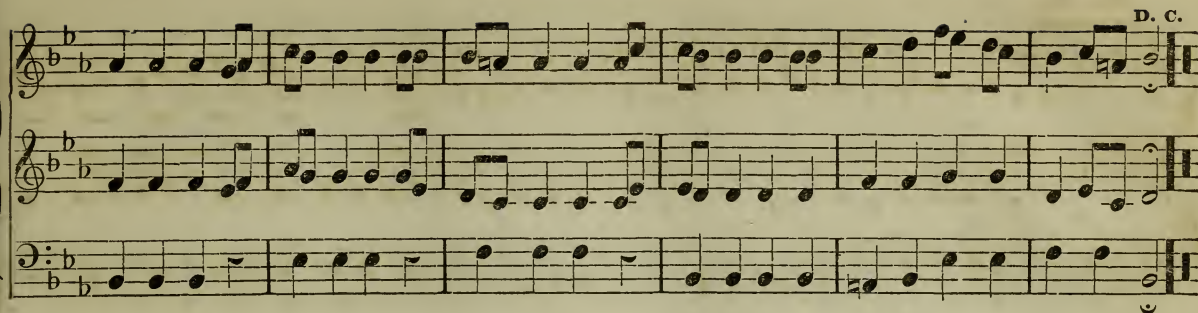
First system of the musical score for No. 38, Andantino. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature is B-flat major (one flat) and the time signature is 4/4. The music features a steady eighth-note melody in the treble and a supporting bass line in the bass staff.

Second system of the musical score for No. 38, Andantino. It continues the three-staff format (treble, middle treble, and bass). The word "Fine." is written above the first staff, indicating the end of the piece. The musical notation continues with eighth-note patterns and rests.

SOLFEGGIOS.

141

D. C.



No. 39.

Andante.

Fine.

D. C.

pp *mf*

1. A -- wake the song of mer --- ry greeting, Sing tral lal lal lal lal la,
 2. 'Tis well for thought to find a season, Sing tral lal lal lal lal la,
 3. And if the day we give to labor, Sing tral lal lal lal lal la,
 4. Tho' care will come, or trib - u - - lation, Sing tral lal lal lal lal la,

The notes in - spir - ing, joy re - peat - ing, Sing tral lal lal lal lal la,
 For stud - - y al - ways, there's no rea - son, Sing tral lal lal lal lal la,
 The eve - ning's due to friend and neighbor, Sing tral lal lal lal lal la,
 We'll sigh not in an --- ti --- ci --- pa - tion, Sing tral lal lal lal lal la,

f *p*

Let mirth and wisdom trib - ute pay, But yet be mer-ry when we may. Sing
 We gath - er knowledge from the past, To make it hap-py while it last. Sing
 When na - ture need-ful rest de - signed, To strengthen bod-y and the mind. Sing
 For joy will soon each grief dis - - pel, From hearts where love and friendship dwell. Sing

m *f*

tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la.

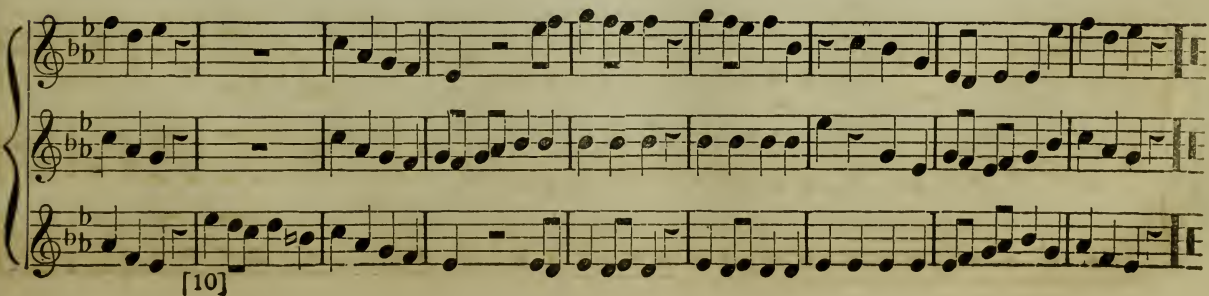
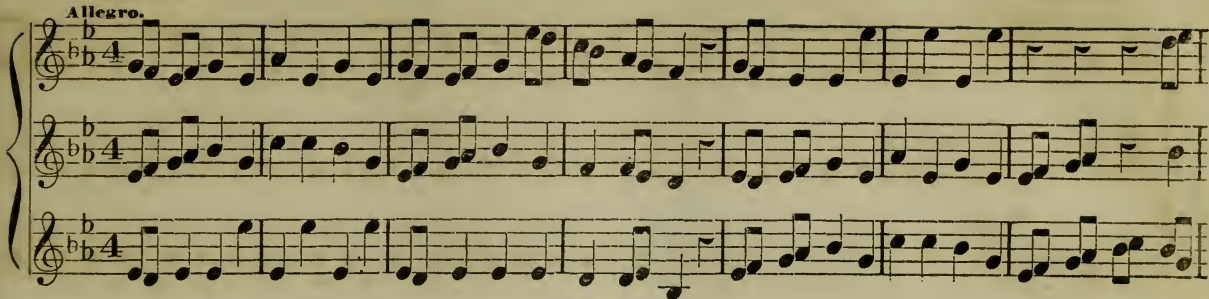
No. 42.
Prestissimo.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All three staves are in 4/4 time. The music begins with a half note G4, followed by a half note A4, then a quarter rest. The melody continues with eighth and sixteenth notes, featuring some beamed patterns. The bass staff starts with a half note G2, followed by a half note A2, then a quarter rest, and continues with a steady eighth-note accompaniment.

The second system of musical notation continues the piece on three staves. The top staff ends with a double bar line. The middle and bottom staves continue the melody and accompaniment respectively, with the bottom staff featuring a prominent eighth-note accompaniment. The system concludes with a double bar line on the right.

* No. 43.

Allegro.



* No. 44.
Allegretto.

The image displays a musical score for a piece titled "No. 44, Allegretto." The score is organized into two systems, each consisting of three staves. The first system is written in 4/4 time, as indicated by the "4" in the top left of the first staff. The notation includes various note values such as eighth, quarter, and half notes, along with rests. The second system continues the piece with similar rhythmic patterns. The paper is aged and shows some staining, particularly along the left edge.

SOLFEGGIOS.

147

* No. 45.
Allegro.

This musical score is for a piece titled "SOLFEGGIOS. * No. 45. Allegro." It is a single-system score for three staves, likely representing the right hand of a piano. The music is written in 4/4 time, indicated by the '4' on the first staff. The key signature is one flat (B-flat), shown by a flat symbol on the first line of the first staff. The score consists of three systems of three staves each. The first system contains measures 1 through 12, with a repeat sign at the end of measure 12. The second system contains measures 13 through 24, also with a repeat sign at the end. The third system contains measures 25 through 36, ending with a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The paper is aged and slightly discolored.

No. 46.

Fine.

1. Praise to thee, thou great Cre - a - tor! Praise to thee from eve - ry tongue ; }
Join, my soul, with eve - ry crea - ture, Join the u - ni - ver - sal song. }

Hail the God of our sal - va - tion! Praise him for his love di - vine.

Tenor silent,

D. C.

Fa - ther, source of all com - pas - sion, Pure, un - bound - ed grace is thine:

SOLFEGGIOS.

149

No. 47.

Allegretto.

Fine.

D. C.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in common time (C) and features a simple, folk-like melody. The score includes a repeat sign and a final cadence.

No. 48.

Allegretto.

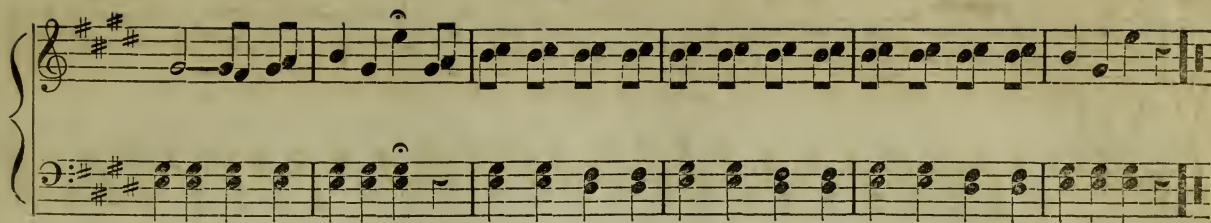
The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The time signature is 3/4. The key signature has one sharp (F#). The vocal line features a melody with eighth and sixteenth notes, and the piano accompaniment provides a harmonic foundation with chords and single notes. The score concludes with a double bar line and repeat dots.

No. 49.
Allegro.

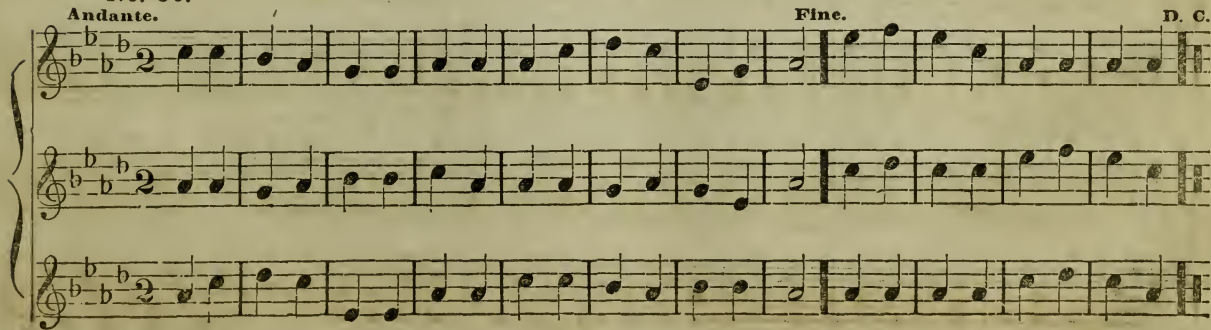
This musical score is for a piece titled "SOLFEGGIOS. No. 49. Allegro." It is written for piano and consists of three systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4, indicated by a '4' in the top left of each system. The first system features a melody in the treble staff with eighth and sixteenth notes, and a bass staff accompaniment of chords. The second system continues the melody with more complex rhythmic patterns, including triplets. The third system concludes the piece with a final melodic phrase and a sustained bass accompaniment. The notation is clear and typical of 19th-century musical publications.

SOLFEGGIOS

151



* No. 50.
Andante.



No. 51.

Allegro.

This musical score is for a piece titled "No. 51" from a collection of "SOLFEGGIOS". The tempo is marked "Allegro". The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The piece concludes with a final cadence in the bass clef.

SOLFEGGIOS.

153

BIS.

ff

[10*]

No. 52.

*Moderato.**Fine.*

First system of musical notation for No. 52, Moderato. It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values including eighth and sixteenth notes, often beamed together. The system concludes with a double bar line and repeat dots.

D. C.

Second system of musical notation for No. 52, Moderato. It continues with three staves: Treble, Alto, and Bass. The notation is consistent with the first system, featuring eighth and sixteenth notes. The system ends with a double bar line and repeat dots.

SOLFEGGIOS.

155

No. 53

Allegro.

Fine.

D. C.

*

* The last strain is in the key of B \flat . If desired, the syllables can be changed.

* No. 54.

Allegretto.

Fine.

The first system of the musical score consists of three staves. The top staff is a single treble clef, and the bottom two staves are grouped by a brace and have a common 3/4 time signature. The music is written in a key with one sharp (F#). The top staff features a melody with eighth and sixteenth notes, including some beamed pairs. The bottom two staves provide a harmonic accompaniment with similar rhythmic patterns. The system concludes with a double bar line and repeat dots.

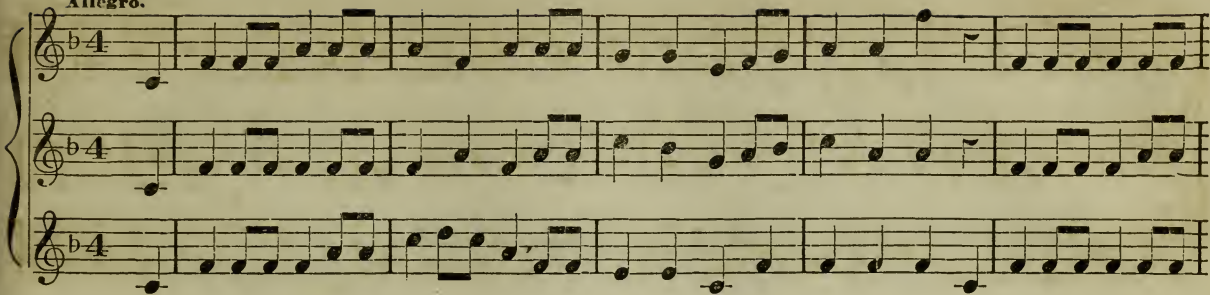
The second system of the musical score also consists of three staves, with the same treble and common time signature arrangement as the first system. The melody in the top staff continues with eighth and sixteenth notes. The bottom two staves continue the accompaniment. The system ends with a double bar line and repeat dots. Above the final measure of the top staff, the text "D. C." is written.

SOLFEGGIOS

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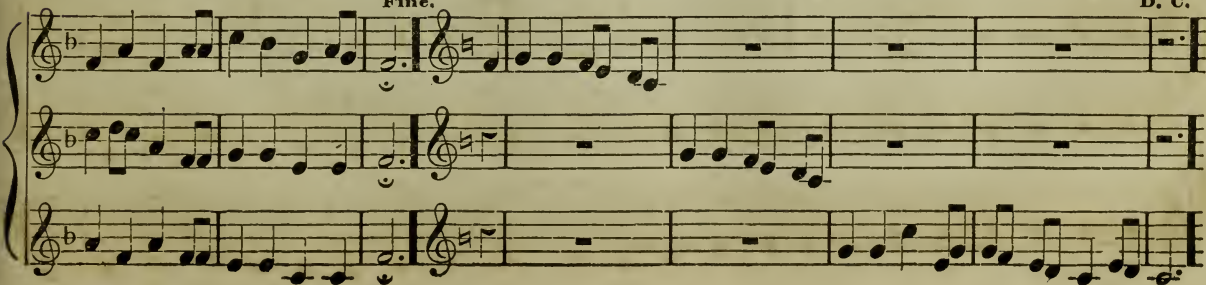
• No. 55

Allegro.



Fine.

D. C.



No. 56.
Andante.

p

m

p

mf

p

pp

pp

Ritardando.

SOLFEGGIOS.

159

* No. 57.

Allegro.

A musical score for three staves, likely for piano, in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro.' The score is divided into two systems. The first system consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melody of eighth and sixteenth notes. The middle and bottom staves are part of a grand staff, indicated by a brace on the left, and contain a bass line of eighth and sixteenth notes. A dynamic marking 'f' (forte) is placed below the middle staff. The second system also consists of three staves. The top staff continues the melody. The middle and bottom staves continue the bass line. Dynamic markings 'ff' (fortissimo), 'p' (piano), 'ff', and 'p' are placed below the middle staff. The score concludes with a double bar line and repeat dots at the end of each staff.

No. 58.

First system of musical notation for No. 58. It consists of three staves (treble, alto, and bass clefs) in 4/4 time, key of D major (two sharps). The music features a repeating eighth-note pattern in the right hand, with dynamic markings *f* and accents (>) in the middle and right sections. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation for No. 58. It continues the three-staff arrangement. The right hand introduces sixteenth-note patterns and includes dynamic markings *f* and accents (>). The left hand continues with eighth-note accompaniment, featuring some chromatic movement in the lower register.

SOLFEGGIOS.

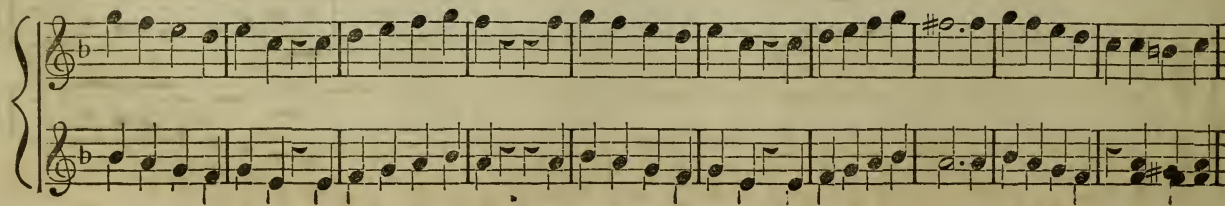
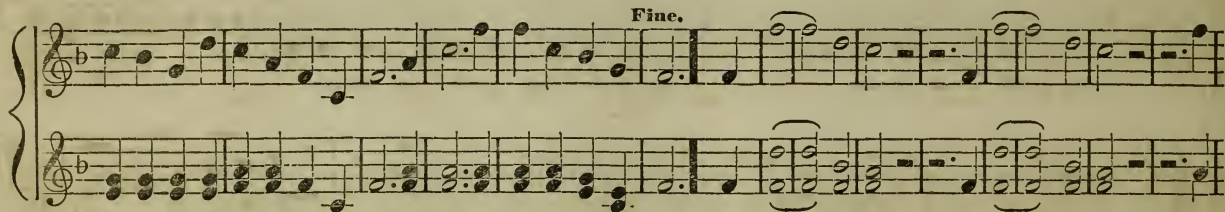
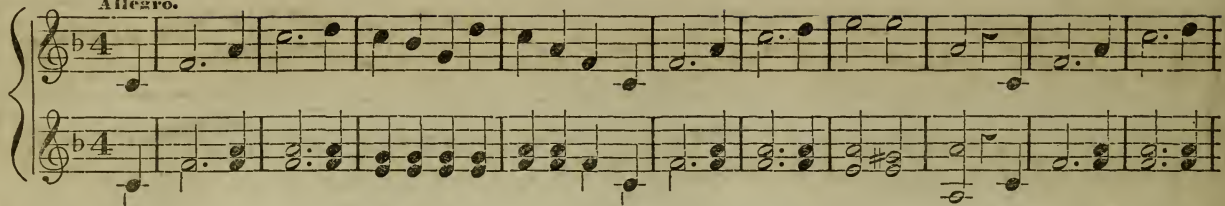
161

No. 59
Allegro.

The musical score is written for piano and consists of three systems. Each system contains three staves. The first two systems are in 4/4 time, while the third system is in 3/4 time. The first system features a complex, fast-paced melody in the upper staves, with the right hand playing a series of eighth and sixteenth notes, and the left hand providing a steady accompaniment of eighth notes. The second system continues this theme, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment of eighth notes. The third system is in 3/4 time and features a slower, more melodic line in the upper staves, with the right hand playing a series of quarter notes and the left hand providing a steady accompaniment of quarter notes. The score concludes with a double bar line and a repeat sign.

No. 60.

Allegro.



SOLFEGGIOS

163

First exercise, No. 60. It consists of two staves in G major (one sharp, F#). The right staff features a melodic line with eighth and sixteenth notes, ending with a repeat sign. The left staff provides a harmonic accompaniment with chords and moving lines. The exercise concludes with the instruction "D. C." (Da Capo).

D. C.

No. 61.

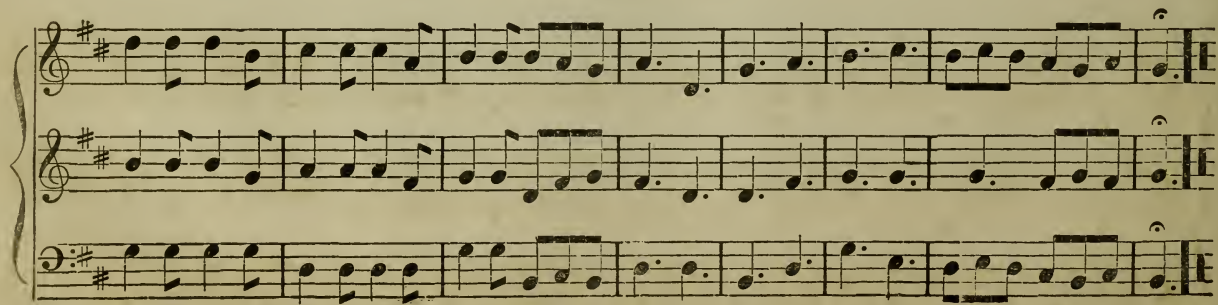
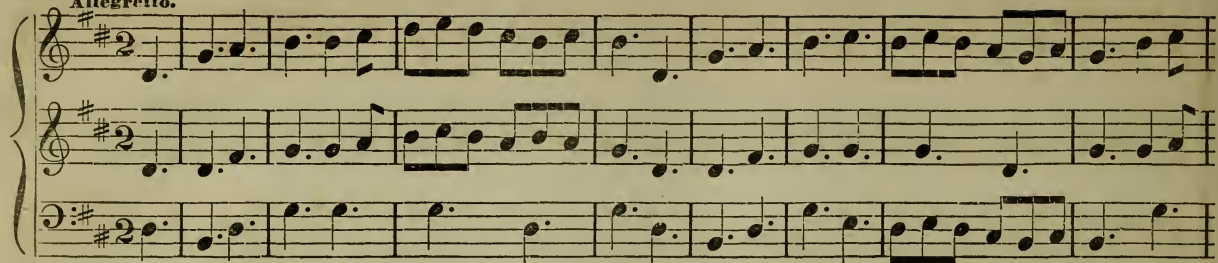
Presto.

Second exercise, No. 61, marked "Presto." It consists of two staves in G major. The right staff contains a rapid, intricate melodic pattern with many beamed sixteenth notes. The left staff provides a steady accompaniment of eighth-note chords. The exercise ends with the instruction "Fine."

Fine.

Third exercise, No. 62. It consists of two staves in G major. The right staff has a melodic line with dotted rhythms and eighth notes. The left staff features a complex accompaniment with many beamed sixteenth notes and chords. The exercise concludes with the instruction "D. C." (Da Capo).

D. C.

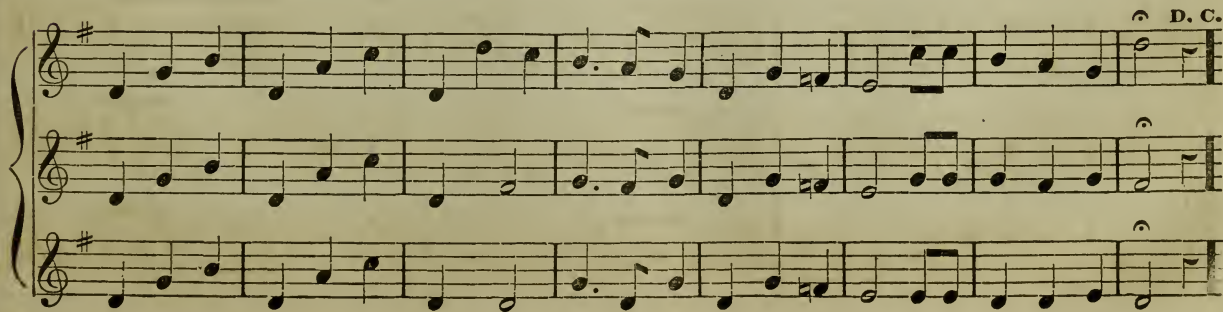
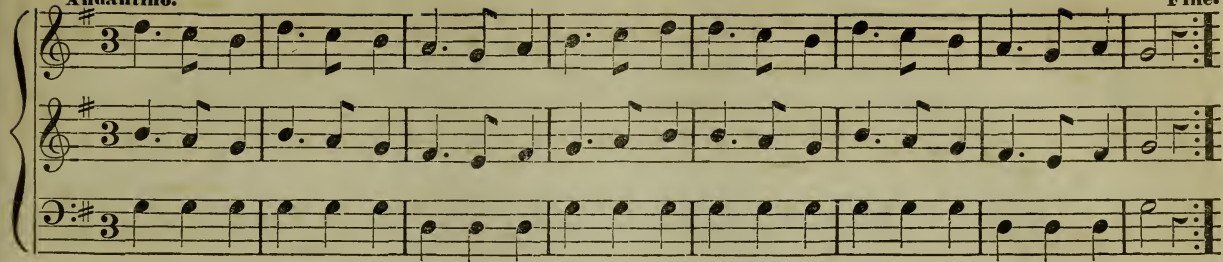
No. 62.
Allegretto.

SOLFEGGIOS

165

No. 63.
Andantino.

Fine.



D. C.

No. 64.

1. Oh, 'twas a joy - ful sound to hear Our tribes de-vout - ly say, "Up, Is - rael, to the temple haste

2. At Salem's courts we must ap-pear, With our as - sembled pow'rs, In strong and beauteous or - der ranged,

No. 65.

H A M B U R G .

And keep your fes - tal day."

Like her u - ni - ted towers.

1. Happy the man, whose cautious feet Shun the broad way where

2. He, like a plant by gen - tle steams, Shall flourish in m-

Sin - - ners go; Who hates the place where a - theists meet, And fears to talk as scof - fers do.

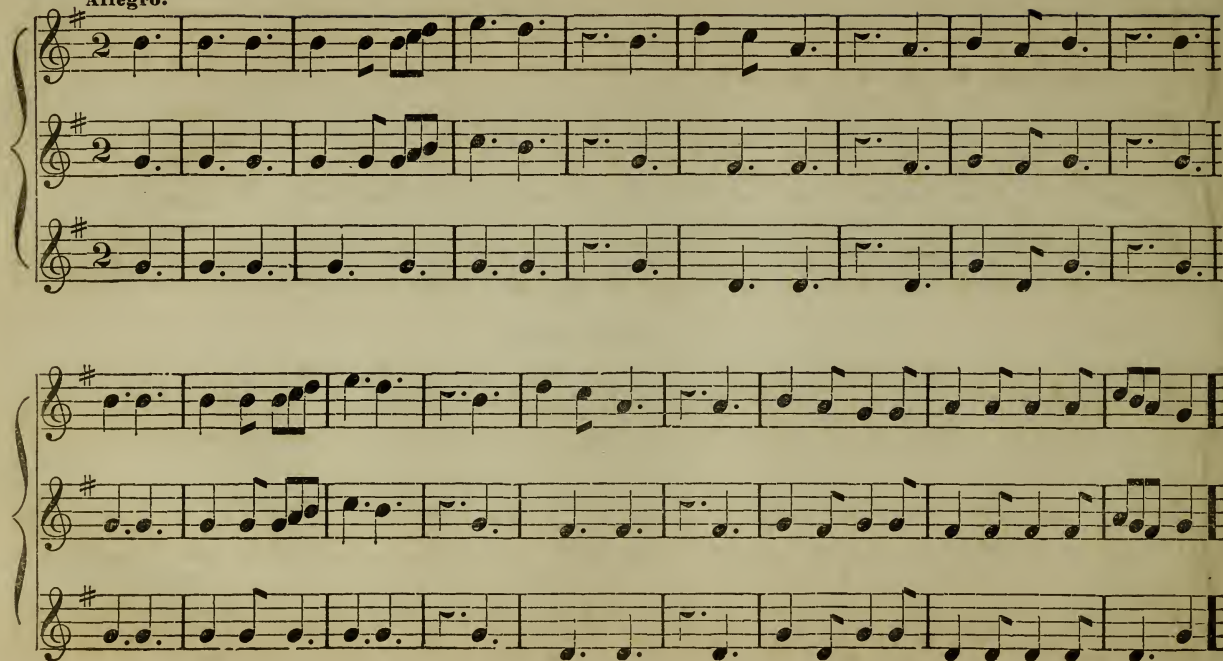
mor - - tal green; And heaven will shine with kind - est beams, On every work his hands be - - gin.

No. 66.

EVENING.

1. The day is past and gone, The evening shades appear, Oh, may we ev - er keep in mind, The night of death draws near.

2. Lord, keep us safe this night, Secure rom all our fears, May an - gels guard us while we sleep, Till morning light appears.

No. 67
Allegro.

SOLFEGGIOS.

169

Musical score for Solfeggios, page 169. The score consists of two systems of three staves each. The first system has a brace on the left. The second system also has a brace on the left. The key signature is one sharp (F#). The first system contains measures 1-6, and the second system contains measures 7-12. Measure 11 in the bottom staff of the second system is marked with [11*].

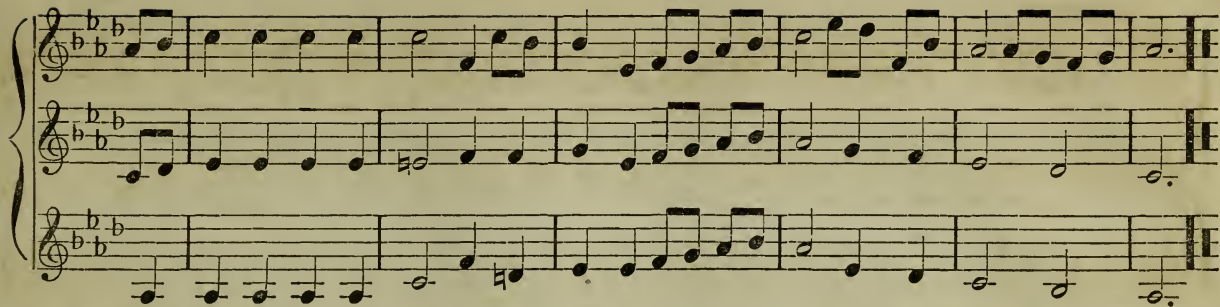
No. 68

Allegro.

This musical score is for a piece titled "No. 68" in the "SOLFEGGIOS" section. It is marked "Allegro." and is in the key of B-flat major (two flats) and 4/4 time. The score is written for three staves, likely representing a piano and two voices or instruments. The first system consists of three staves. The top staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The second staff begins with a bass clef and a 4/4 time signature, starting with a half note G3, followed by quarter notes A3, Bb3, and C4. The third staff begins with a bass clef and a 4/4 time signature, starting with a half note G2, followed by quarter notes A2, Bb2, and C3. The second system also consists of three staves, continuing the melody and accompaniment. The piece concludes with a double bar line and repeat dots.

SOLFEGGIOS.

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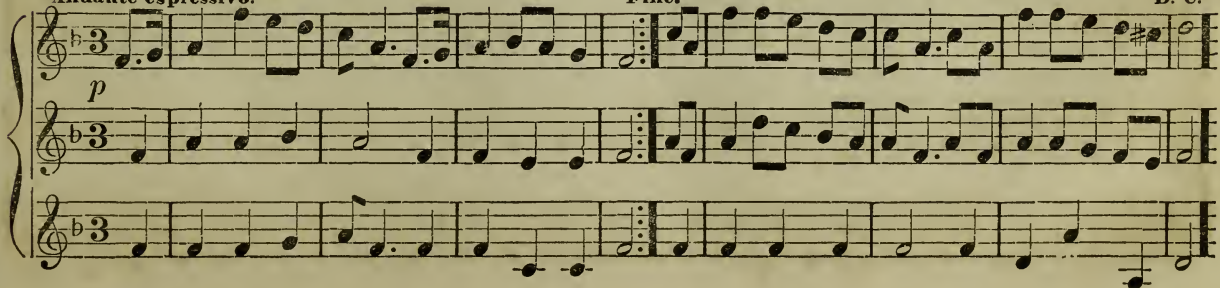


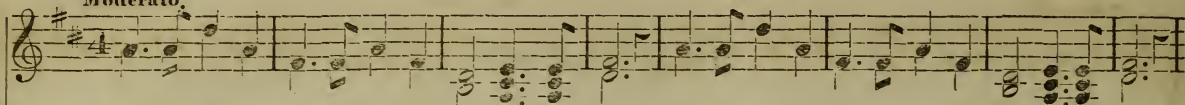
No. 69.

Andante espressivo.

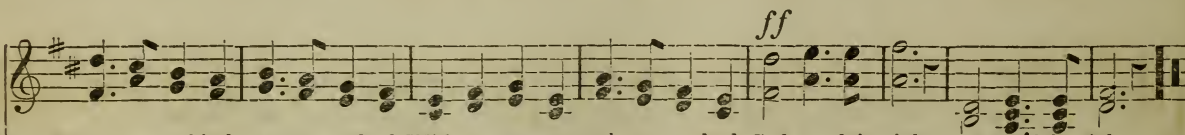
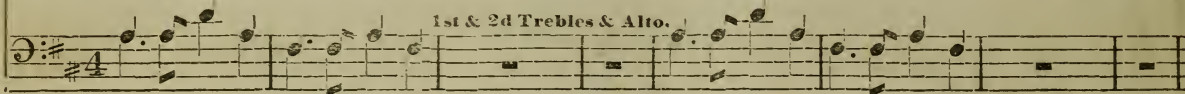
Fine.

D. C.

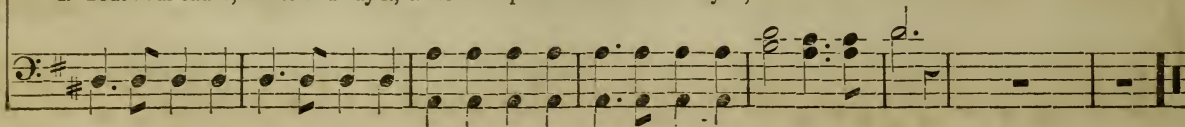


Moderato.

1. Now to heav'n our prayers ascending, God speed the right; In a no-ble cause contending, God speed the right.
2. Be that prayer a-gain re-peat-ed, Ne'er despairing, though defeated,
3. Pa-tient, firm, and per-se-ver-ing, Ne'er th'e-vent nor danger fearing,
4. Still our onward course pur-su-ing, Ev'-ry foe at length subduing,



1. Be our zeal in heaven re-cord-ed, With success on earth re-ward-ed, God speed the right, God speed the right.
2. Like the good and great in sto-ry, If we fail, we fail with glo-ry;
3. Pains, nor toils, nor trials heeding, And in heaven's own time succeeding,
4. Truth our cause, whate'er delay it, There's no pow'r on earth can stay it;



SOLFEGGIOS.

173

No. 71.
Andantino.

This musical score is for a piece titled "No. 71. Andantino." It is written for three staves, likely representing a piano and two other instruments or voices. The time signature is 4/4. The key signature has one sharp (F#), indicating the key of D major or B minor. The score is divided into two systems. The first system consists of three staves. The top staff begins with a piano (*p*) dynamic and includes markings for crescendo (*cres.*), decrescendo (*dim.*), and piano (*p*) again, followed by a crescendo (*cres.*) and a forte (*f*) dynamic. The middle and bottom staves of the first system follow a similar melodic and harmonic structure. The second system also consists of three staves. The top staff begins with a fortissimo (*ff*) dynamic, followed by a forte (*f*) dynamic, decrescendo (*dim.*), piano (*p*), crescendo (*cres*), and pianissimo (*pp*) dynamics. The middle and bottom staves of the second system continue the musical development, with the bottom staff featuring a final decrescendo and a fermata at the end.

HARK! 'TIS THE BELLS

.§.

p Hark! 'tis the bells of a vil-lage church, how pleas-ant - - ly They strike on the
f. Come Hark! let us join and we'll im - - i - - tate their mel - - o - - dy, Let each take a

Hark! Come! Hark! Come! 'tis the bells! let us join, Hark! Come!

Fine.

ear, and how mer - - ri - - ly they ring! } *f* l love a mer - - ry peal of bells, Of
 part in the har - - mo - - ny and sing. }

Hark! and how mer - - ri - - ly they ring: *f* Join in the har - - mo - - ny and sing. *f*

hope and joy their mu - sic tells; When trav'ling homewards mer - ri - ly, They greet us ev - er cheer - i - ly.

No. 72.

CARE NOT FOR TO-MORROW.

1. Let not grief nor pain annoy, Care not for the morrow ! While we live, let's life enjoy, What's the use of sorrow ?
 2. Short, O short our life, 'tis true—Much too short for sorrow, What is good, en-joy to-day, Wait not for the morrow !
 3. See, how brightly bloom the flow'rs! Fresh each leaf is growing, Wilteth not, because in fall Chilling winds are blow - ing.

No. 73.
Maestoso.

The musical score is written for three staves in B-flat major (one flat) and 4/4 time. The tempo is marked 'Maestoso'. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line and repeat sign. The melody is primarily in the treble clef, with the bass clef providing a steady accompaniment. The key signature is B-flat major, and the time signature is 4/4.

No. 74

Allegretto.

Fine.

First system of musical notation for No. 74, Allegretto. It consists of three staves in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a grand staff (treble and bass clefs). The music is in 4/4 time and ends with a double bar line.

D. C.

Second system of musical notation for No. 74, D. C. It consists of three staves in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a grand staff (treble and bass clefs). The music is in 4/4 time and ends with a double bar line.

DUKE STREET. L. M.

Allegretto.

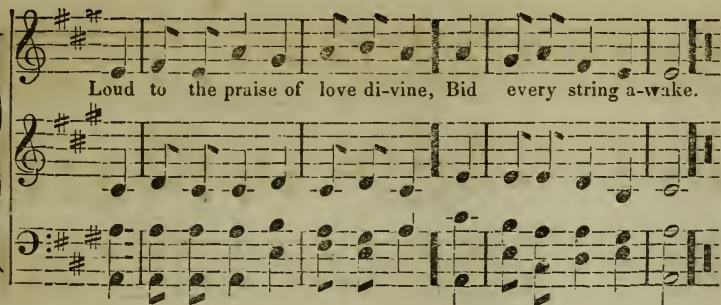
Zion awake, thy strength re - new, Put on thy robes of beaut'ous hue; Church of our God, a - rise and shine,

OLMUTZ. S. M.

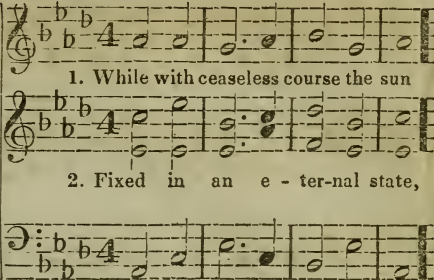
Bright with the beams of life di - vine.

Andante.
Your harps, ye trembling saints, Down from the willows take

Andante Dolce.

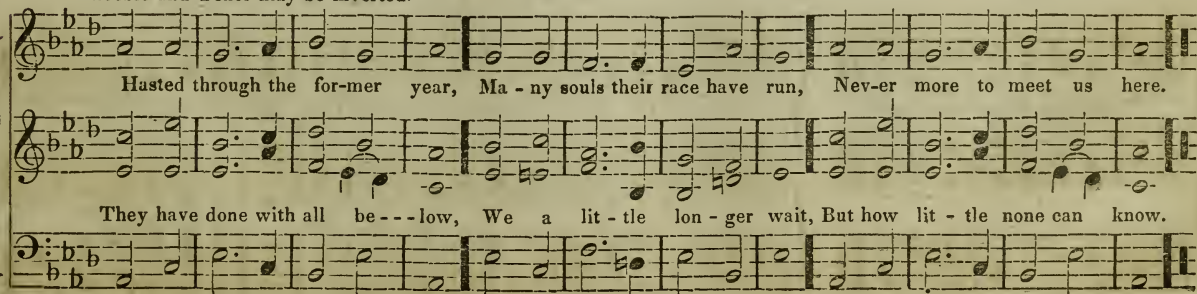


Loud to the praise of love di-vine, Bid every string a-wake.



1. While with ceaseless course the sun
2. Fixed in an e - ter-nal state,

Treble and Tenor may be inverted.



Hasted through the for-mer year, Ma - ny souls their race have run, Nev-er more to meet us here.
They have done with all be - - - low, We a lit - tle lon - ger wait, But how lit - tle none can know.

Musical score for "WILMOT. 8 & 7." in B-flat major, 4/4 time. The score consists of three staves: a vocal line and two piano accompaniment staves. The lyrics are: "Glorious things of thee are spoken Zi-on ci-tty of our God; He whose word can ne'er be broken,". The music features a steady eighth-note accompaniment in the piano parts and a vocal melody with eighth and quarter notes.

Glorious things of thee are spoken Zi-on ci-tty of our God; He whose word can ne'er be broken,

DEDHAM. C. M.

Musical score for "DEDHAM. C. M." in B-flat major, 4/4 time. The score is divided into two systems, each with three staves (vocal and piano). The lyrics are: "Chose thee for his own a-bode. Oh all ye nations praise the Lord, His glo-rious acts proclaim;". The first system ends with a double bar line. The second system continues the melody and accompaniment.

Chose thee for his own a-bode.

Oh all ye nations praise the Lord, His glo-rious acts proclaim;

The freeness of his grace re-cord, And mag-ni - - fy his name.

This musical system consists of two systems of staves. The first system has a treble staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in eighth and sixteenth notes. The second system has a treble staff with the same key signature and a bass staff with a key signature of two sharps. The bass line is written in eighth and sixteenth notes. The lyrics are written below the first system of staves.

My soul re-peat his praise,

This musical system consists of two systems of staves. The first system has a treble staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. The second system has a treble staff with the same key signature and a bass staff with a key signature of two sharps. The bass line is written in eighth and sixteenth notes. The lyrics are written below the first system of staves.

Whose mer - - cies are so great, Whose an - ger is so slow to rise, So rea - dy to a-bate.

This musical system consists of two systems of staves. The first system has a treble staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in eighth and sixteenth notes. The second system has a treble staff with the same key signature and a bass staff with a key signature of two sharps. The bass line is written in eighth and sixteenth notes. The lyrics are written below the first system of staves.

No. 82

Allegretto.

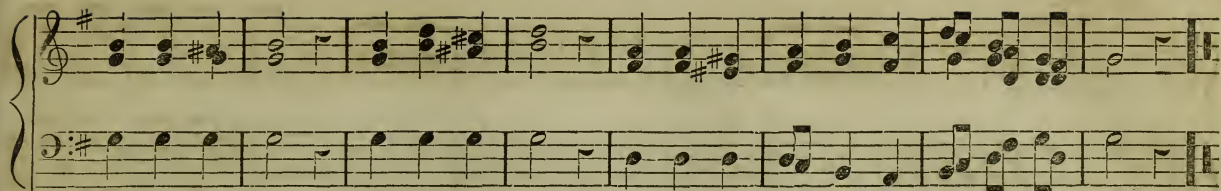
mf

f *ff* *mf* *ff*

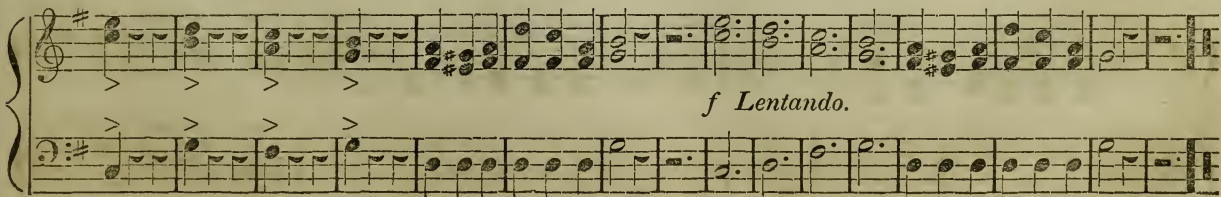
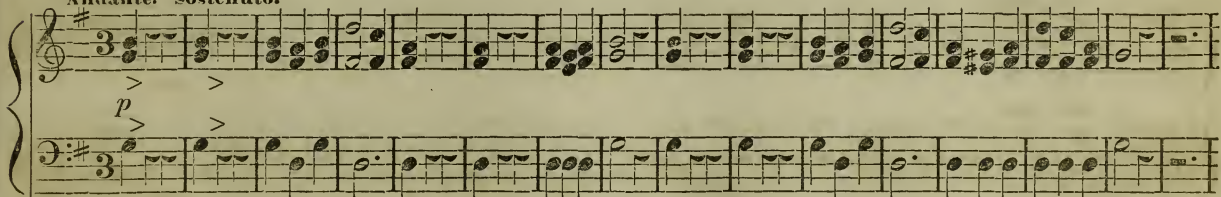
No. 83.

Andante.

3



No. 84.
Andante. Sostenuto.



No. 85.

*Allegro.**Fine.*

The musical score for No. 85, Solfeggios, is written in D major (two sharps) and 2/4 time. It consists of five systems of two staves each. The first system is marked *Allegro.* and ends with *Fine.*. The second and third systems are continuous. The fourth and fifth systems are marked *D. C.* (Da Capo). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some sections featuring dense chordal textures.

SOLFEGGIOS.

185

No. 86.

Allegretto.

Ritard.

pp cresc. ff dim.

A tempo.

p pp cresc. dim. mf f ff

[12*]

No. 87

Allegro.

This musical score is for a piece titled "No. 87" from the "SOLFEGGIOS" collection, marked "Allegro." The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The time signature is 3/4. The piece consists of 16 measures. The first measure begins with a B-flat and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. A repeat sign appears after the eighth measure. The final measure ends with a double bar line. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and repeat signs.

SOLFEGGIOS.

187

No. 88.
Andantino.

The musical score consists of six staves arranged in three pairs. The first two pairs are in G major (one sharp) and 2/4 time. The first pair of staves features a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second pair of staves continues the melody and includes some chords. The third pair of staves is in G major (one sharp) and 3/4 time, marked 'Andantino'. The first staff of this pair has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second staff of this pair continues the melody and includes some chords.

No. 89

Andantino. Dolce.

Fine.

pp f

f Lento.

D. C.

SOLFEGGIOS

189

No. 90.
Andante.

First system (three staves):

- Staff 1: Treble clef, B-flat major (two flats), 4/4 time. Melody with eighth and sixteenth notes. Dynamic *f* at the end of the first phrase.
- Staff 2: Treble clef, B-flat major, 4/4 time. Melody with eighth and sixteenth notes. Dynamic *pp* at the end of the first phrase, then *f* at the end of the second phrase.
- Staff 3: Treble clef, B-flat major, 4/4 time. Melody with eighth and sixteenth notes. Dynamic *f* at the end of the first phrase.

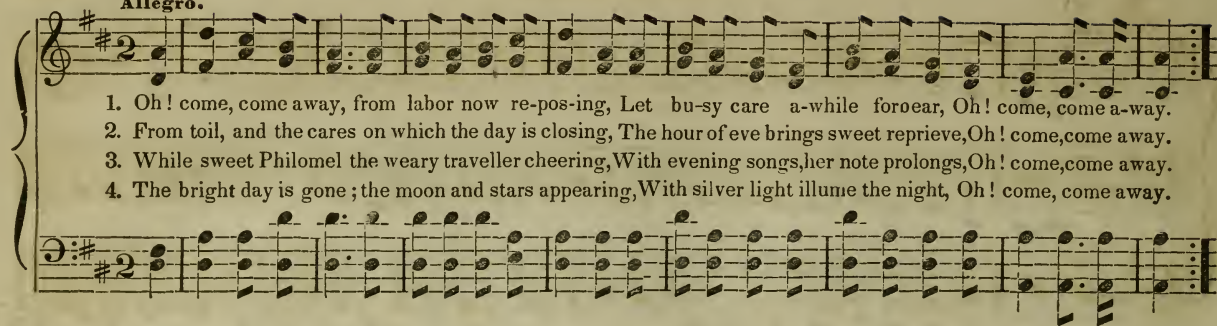
Second system (three staves):

- Staff 1: Treble clef, B-flat major, 4/4 time. Melody with eighth and sixteenth notes.
- Staff 2: Treble clef, B-flat major, 4/4 time. Melody with eighth and sixteenth notes.
- Staff 3: Treble clef, B-flat major, 4/4 time. Melody with eighth and sixteenth notes. Dynamic *pp* at the end of the first phrase.

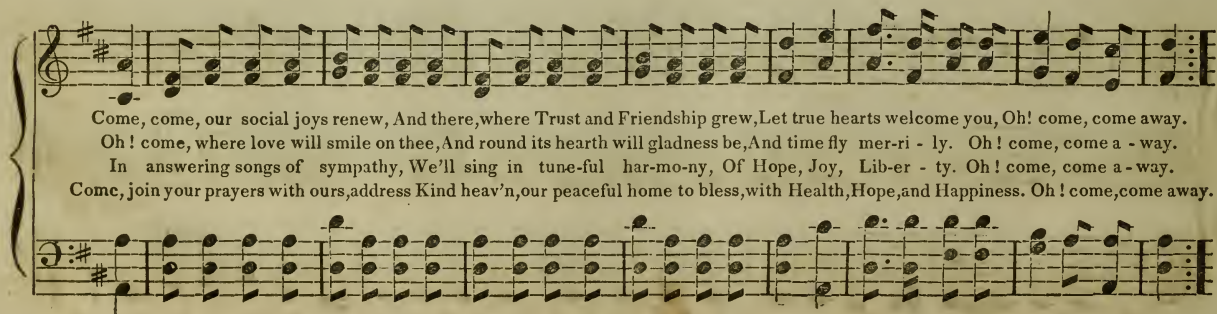
The piece concludes with a double bar line at the end of the third staff of the second system.

OH! COME, COME AWAY.

Allegro.



1. Oh! come, come away, from labor now re-pos-ing, Let bu-sy care a-while foreear, Oh! come, come a-way.
 2. From toil, and the cares on which the day is closing, The hour of eve brings sweet reprieve, Oh! come, come away.
 3. While sweet Philomel the weary traveller cheering, With evening songs, her note prolongs, Oh! come, come away.
 4. The bright day is gone; the moon and stars appearing, With silver light illume the night, Oh! come, come away.



Come, come, our social joys renew, And there, where Trust and Friendship grew, Let true hearts welcome you, Oh! come, come away.
 Oh! come, where love will smile on thee, And round its hearth will gladness be, And time fly mer-ri-ly. Oh! come, come a-way.
 In answering songs of sympathy, We'll sing in tune-ful har-mo-ny, Of Hope, Joy, Lib-er-ty. Oh! come, come a-way.
 Come, join your prayers with ours, address Kind heav'n, our peaceful home to bless, with Health, Hope, and Happiness. Oh! come, come away.

SOLFEGGIOS.

191

No. 92.

Lento.

The musical score is divided into two systems, each containing three staves. The first system is marked with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a slow, legato style, with many slurs and ties. The first staff of the first system contains a repeat sign. The second system also consists of three staves, continuing the melodic and harmonic development. The key signature remains one flat throughout. The notation includes various note values, rests, and dynamic markings, though the latter are not explicitly written.

No. 93.
Andantino.

This musical score is for a piece titled "No. 93. Andantino." It is a piano exercise in the key of D major (two sharps) and 4/4 time. The score is written for three staves, with the first two staves grouped by a brace on the left, indicating a grand staff. The tempo is marked "Andantino." The piece begins with a piano (*p*) dynamic. The first system contains two measures of rest on the first staff, followed by a melodic line on the second staff. The second system continues the melodic line on the first staff and a bass line on the second staff. The third system features a melodic line on the first staff and a bass line on the second staff, with a crescendo (*p cres.*) marking. The fourth system contains a first ending (marked "1") and a second ending (marked "2") on the first staff, followed by a melodic line on the second staff. The fifth system continues the melodic line on the first staff and a bass line on the second staff, with a forte (*f*) dynamic marking. The sixth system contains a first ending (marked "1") and a second ending (marked "2") on the first staff, followed by a melodic line on the second staff. The seventh system continues the melodic line on the first staff and a bass line on the second staff. The eighth system contains a first ending (marked "1") and a second ending (marked "2") on the first staff, followed by a melodic line on the second staff. The piece concludes with a final cadence on the first staff.

SOLFEGGIOS

193

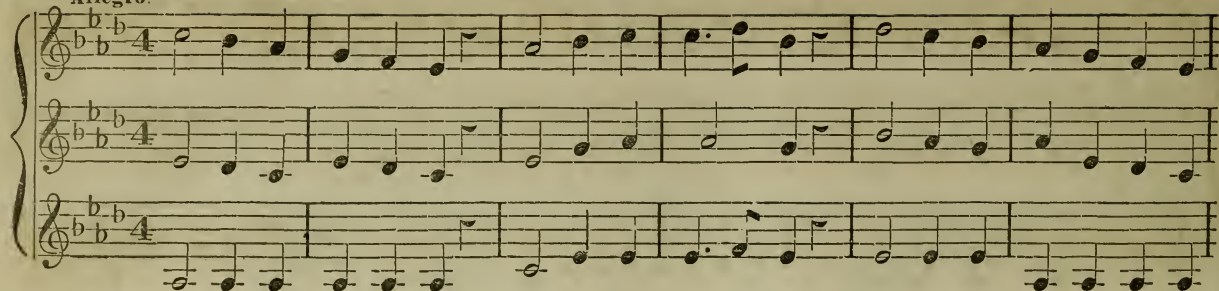
No. 94

Allegretto.

13

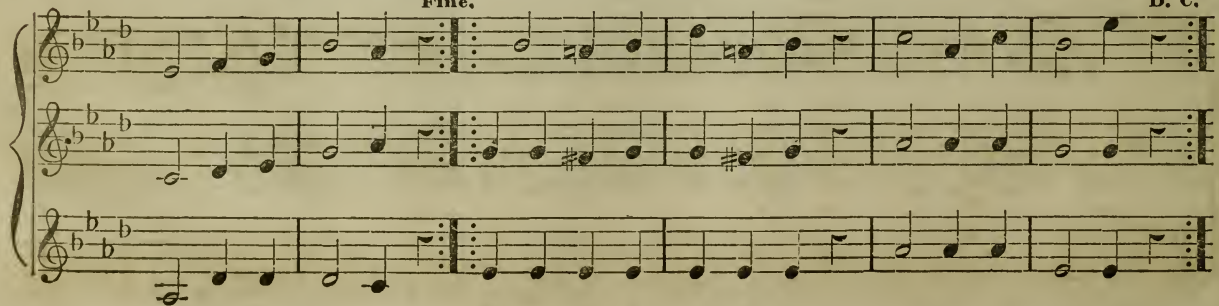
No. 95.

Allegro.



Fine.

D. C.

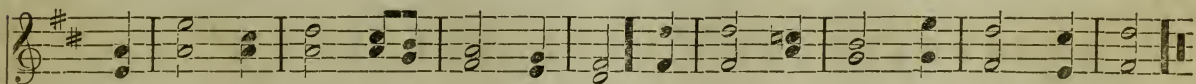
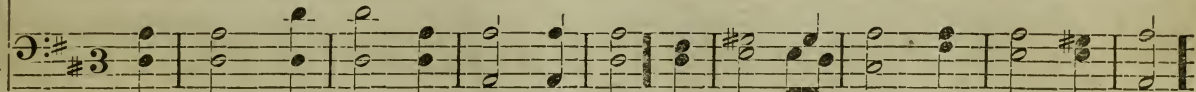


THERE LIVES A GOD!

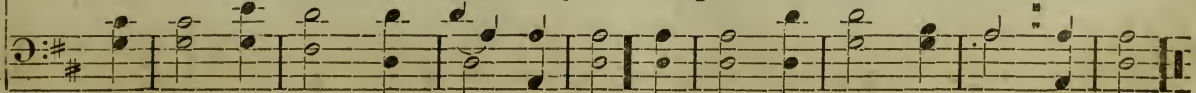
195



1. There lives a God! In love and might, He rules o'er land and o - - - cean,
2. His love is seen in eve - ry star, In eve - ry sum - mer show - - er,
3. When fra - grant night-winds wil - lows rock, And cool each sleep - er's pil - - - low,
4. When joy and glad - ness rule my days, From love my song I'll bor - - - row,



The sun by day, the moon by night, From him have light and mo - - - tion.
 When storm and whirl - wind vex the air, When still'd the tem - pest's pow - - er.
 When an - gry light - nings strike the rock, And cleave the o - cean bil - - low.
 And still the love of God I'll praise, Though he send care and sor - - - row.



No. 97.

Allegro.

Fine.

First system: Treble clef melody with eighth and sixteenth notes, and bass clef accompaniment with chords. Ends with a double bar line and a repeat sign.

Second system: Continuation of the melody and accompaniment. Ends with a double bar line and a repeat sign.

No. 98. Andante.

Fine.

D. C.

First system: Treble clef melody with eighth and sixteenth notes, and bass clef accompaniment with chords. Ends with a double bar line and a repeat sign.

Second system: Continuation of the melody and accompaniment. Ends with a double bar line and a repeat sign.

SOLFEGGIOS.

197

No. 99.
Allegretto.

Handwritten musical score for No. 99, Allegretto. The piece is in 4/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has two staves: the right staff contains a melody of eighth and sixteenth notes, while the left staff provides a harmonic accompaniment with chords and single notes. The second system continues this pattern, ending with a final cadence. The notation is in a cursive, handwritten style typical of 19th-century music manuscripts.

No. 100.
Allegretto.

Handwritten musical score for No. 100, Allegretto. The piece is in 4/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has two staves: the right staff contains a melody of eighth and sixteenth notes, while the left staff provides a harmonic accompaniment with chords and single notes. The second system continues this pattern, ending with a final cadence. The notation is in a cursive, handwritten style typical of 19th-century music manuscripts.

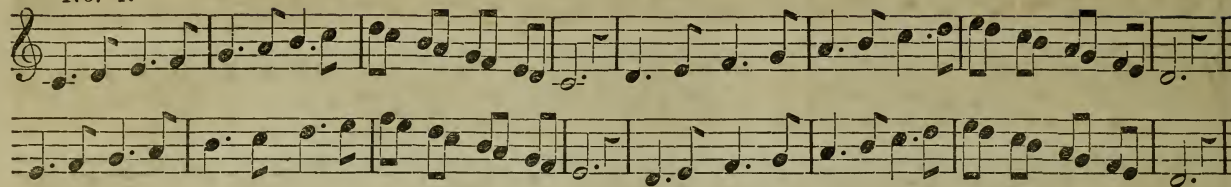
Fine.

D. C.

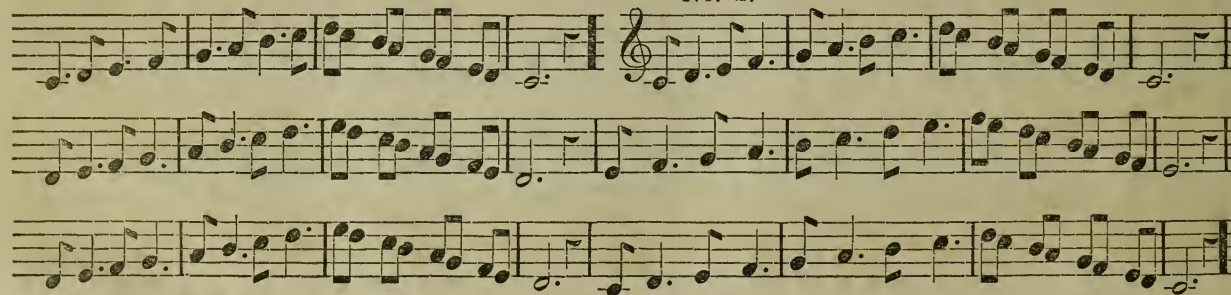
VOCAL EXERCISES & SOLFEGGIOS.

IN DIFFICULT RHYTHMICAL RELATIONS.

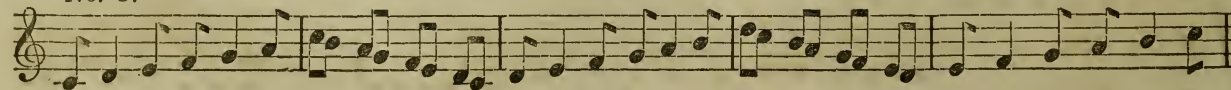
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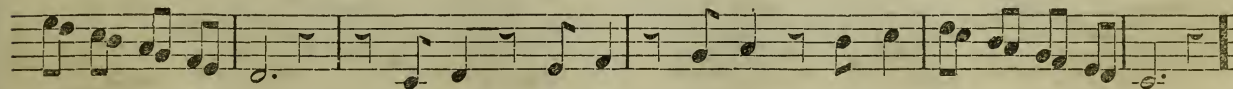
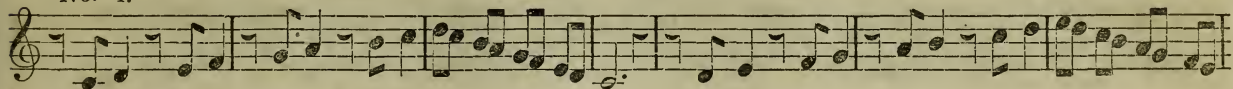


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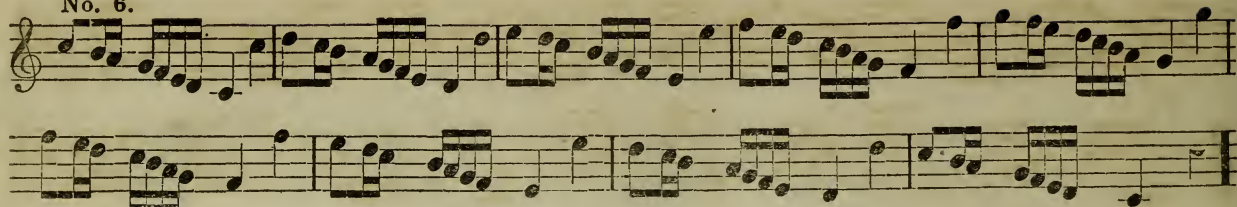
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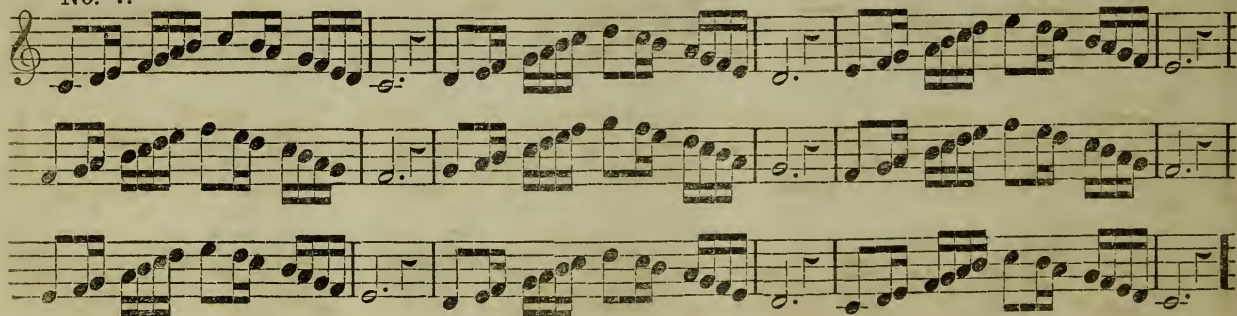
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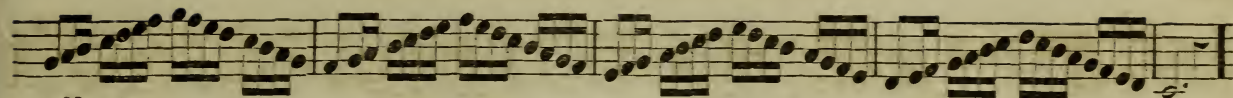


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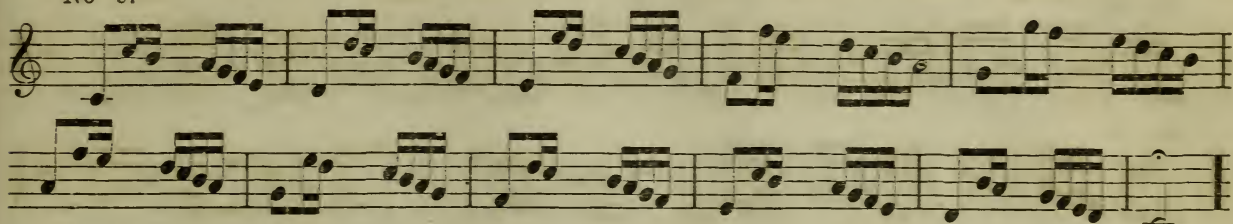


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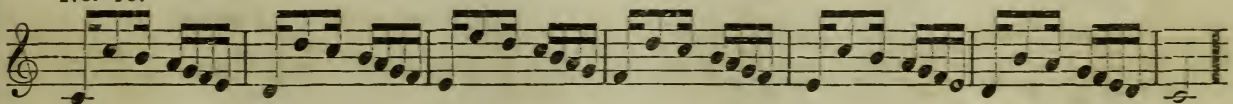




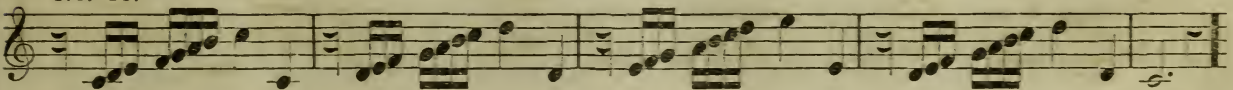
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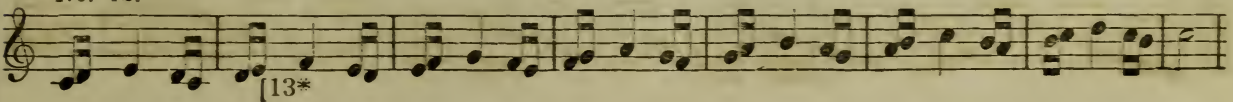
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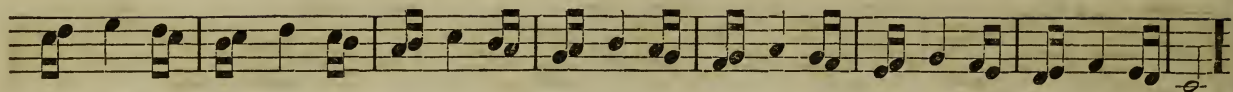


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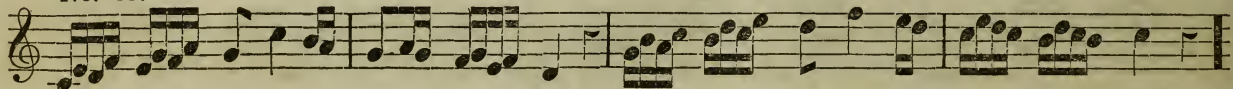


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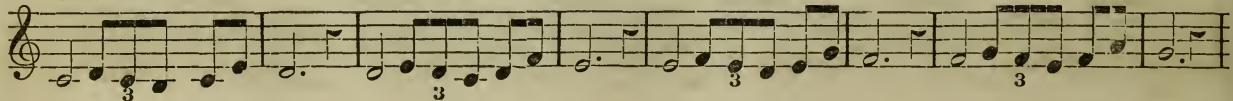
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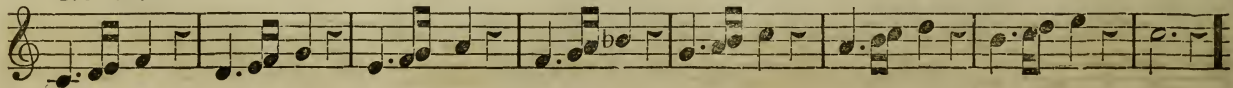
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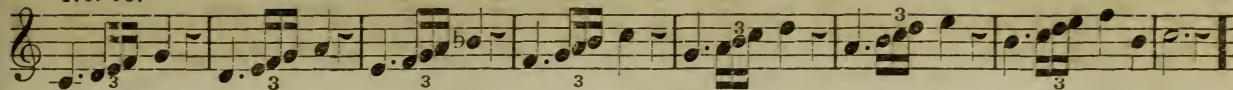
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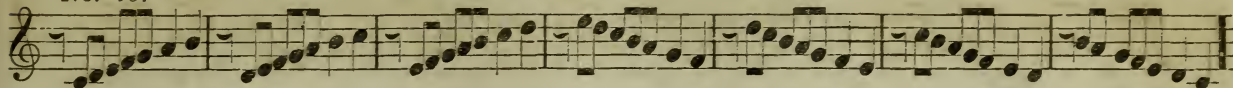
VOCAL EXERCISES AND SOLFEGGIOS

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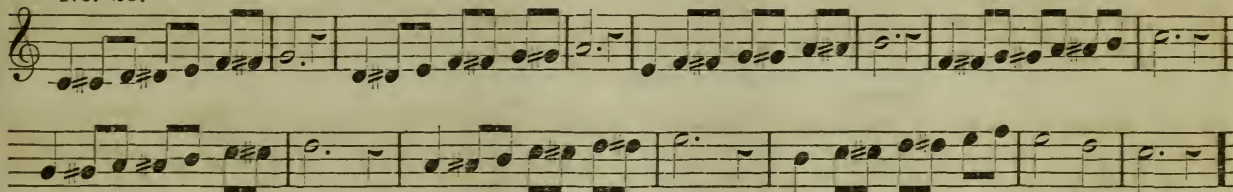
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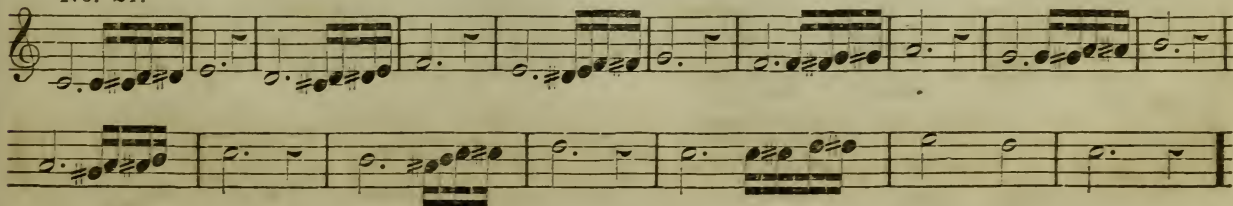
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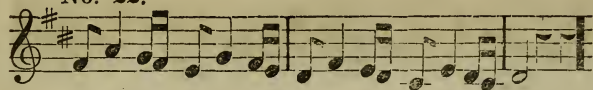
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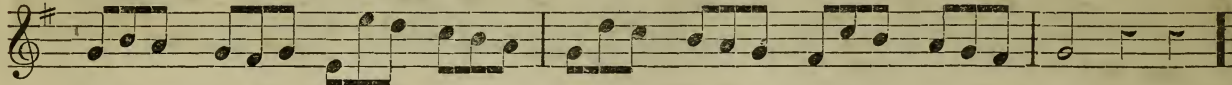
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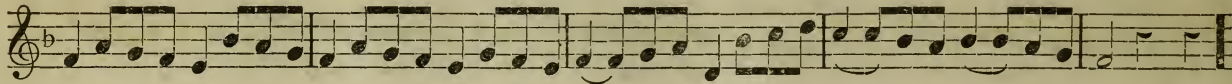
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No. 27.



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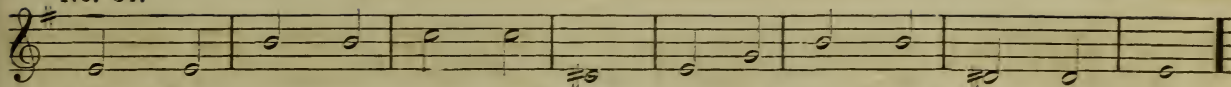
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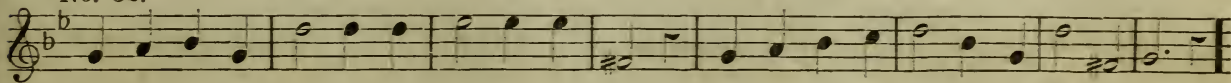
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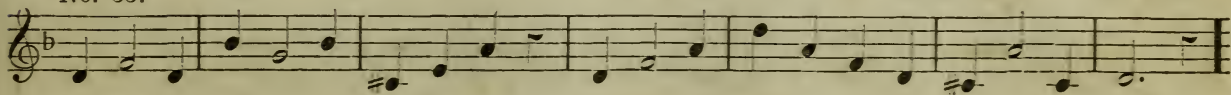
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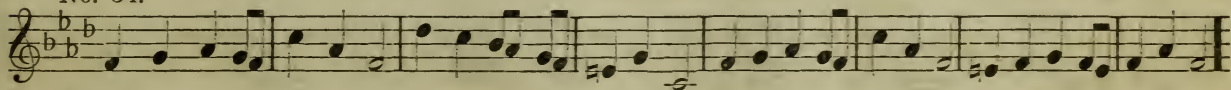
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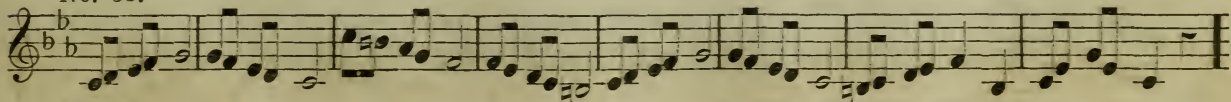
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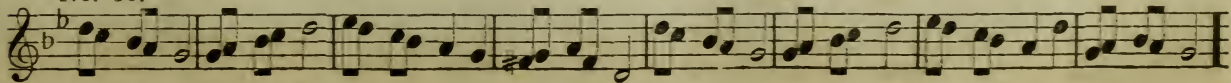
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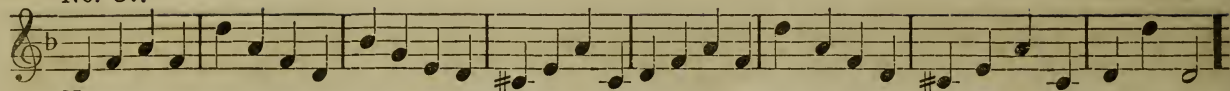
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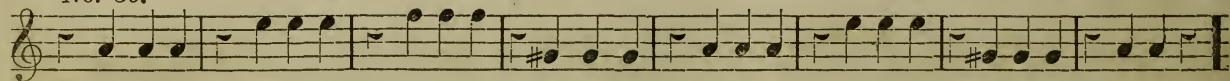
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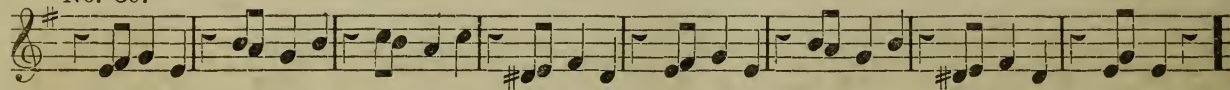
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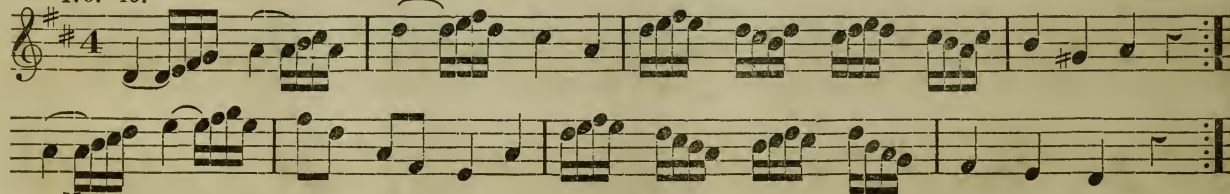
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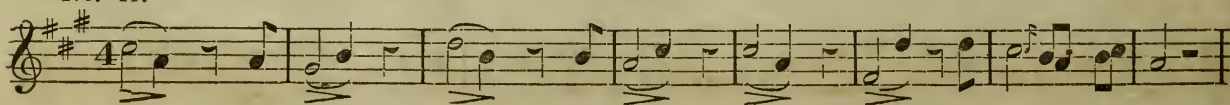
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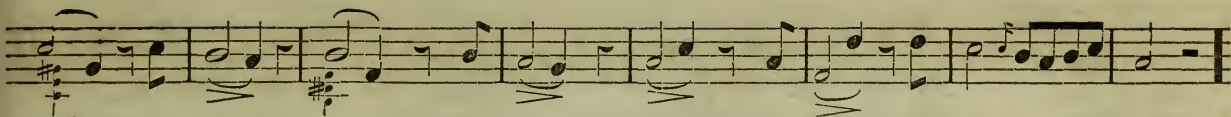


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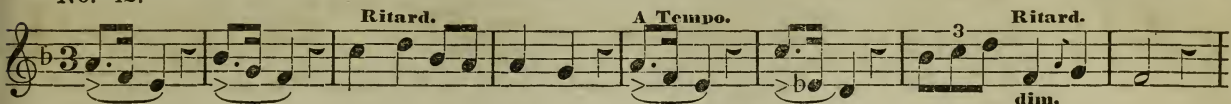


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No. 42.



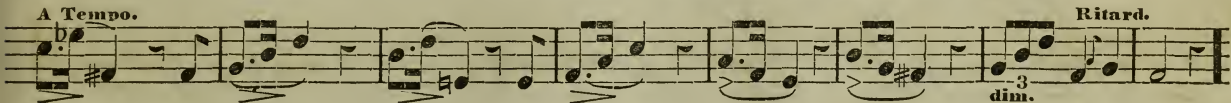
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Ritard.

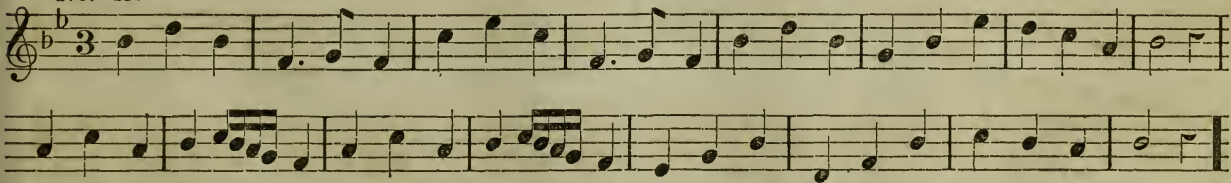
A Tempo.

Ritard.

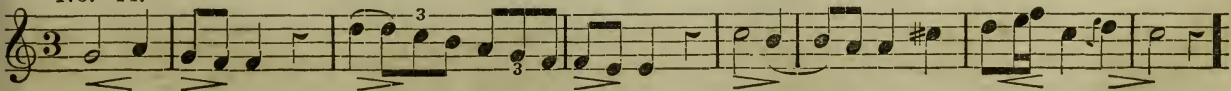
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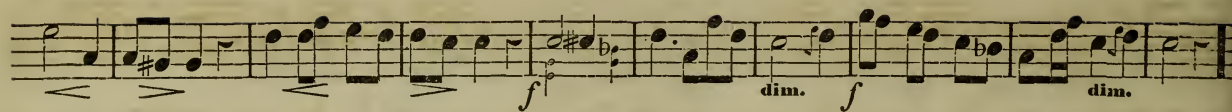


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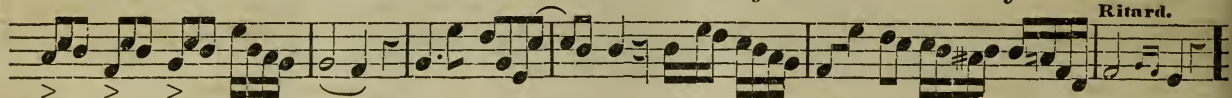
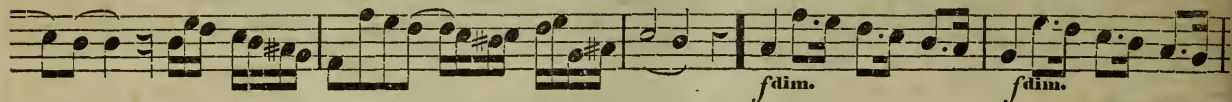
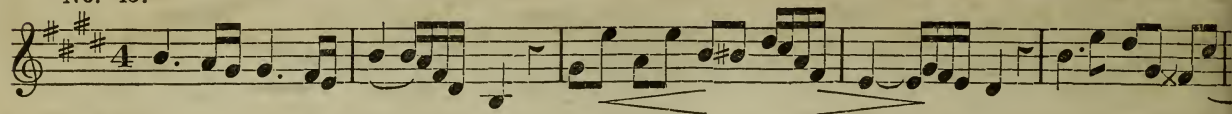


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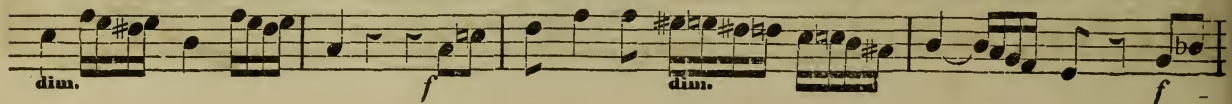
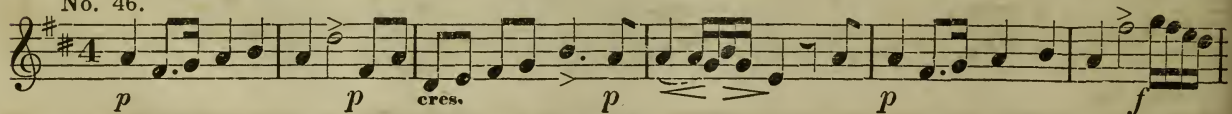




No. 45.



No. 46.



dim. *p* *cres.* *f* *cres.*

This musical exercise consists of two staves. The first staff begins with a melodic line marked *dim.* (diminuendo), followed by a phrase marked *p* (piano) and *cres.* (crescendo). The second staff continues with a more complex melodic line marked *f* (forte) and *cres.* (crescendo), ending with a final note.

No. 47.

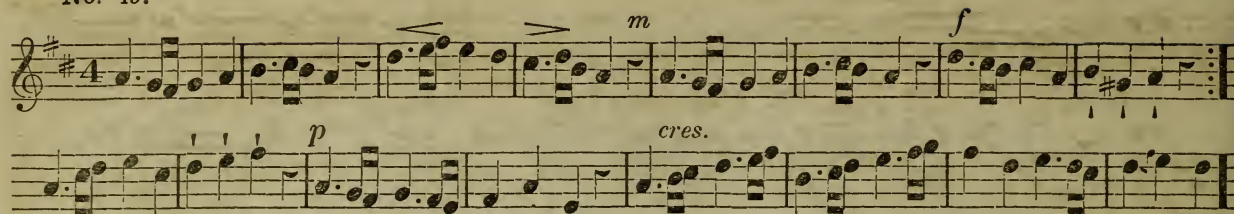
ritard. *A tempo.* *ritard.*

This musical exercise is written for a single staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). It features a series of eighth and sixteenth notes, often beamed together. The piece includes triplets, indicated by a '3' over the notes. The tempo markings are *ritard.* (ritardando), *A tempo.* (Allegretto), and *ritard.* (ritardando).

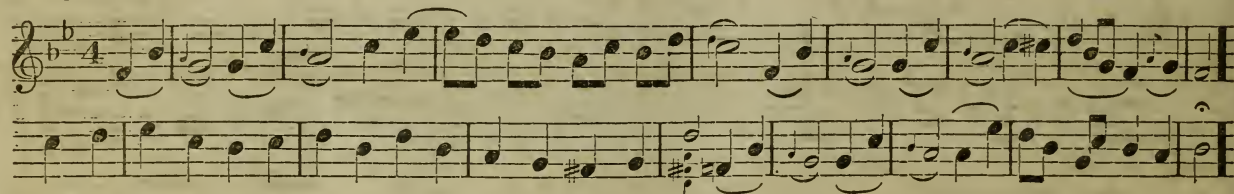
No. 48.

This musical exercise is written for a single staff in 4/4 time. It features a series of eighth and sixteenth notes, often beamed together. The piece includes a triplet, indicated by a '3' over the notes. The tempo marking is *ritard.* (ritardando).

No. 49.



No. 50.



No. 51.



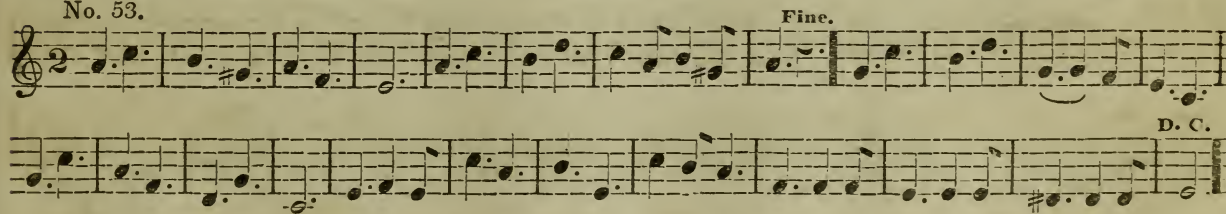
Fine.

D. C.

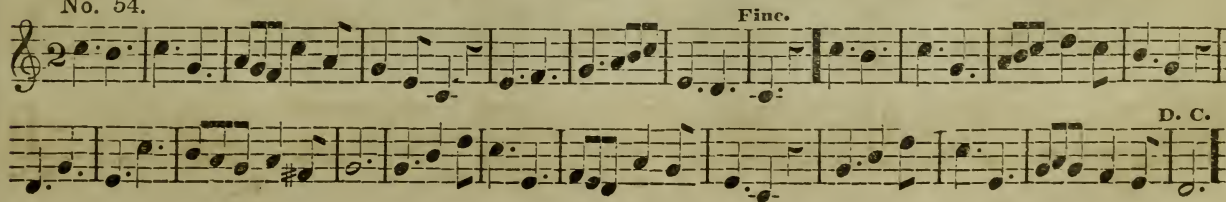
No. 52



No. 53.



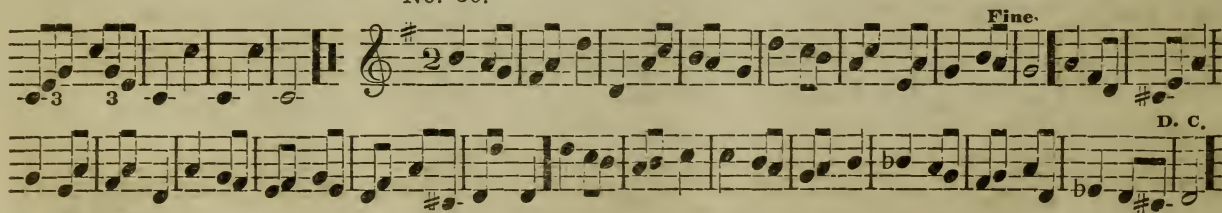
No. 54.



No. 55

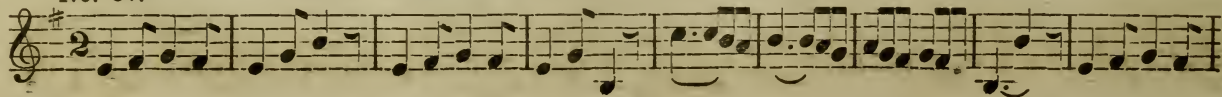


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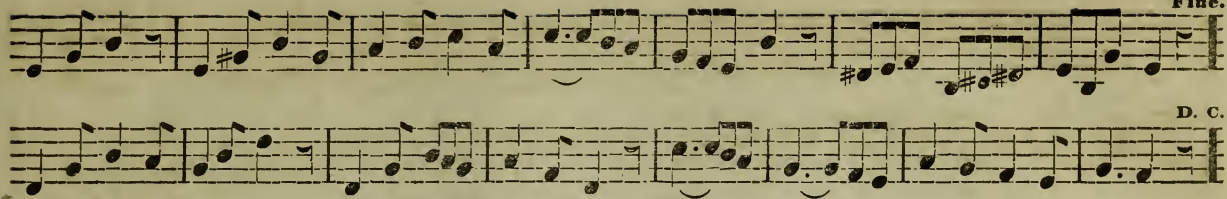


D. C.

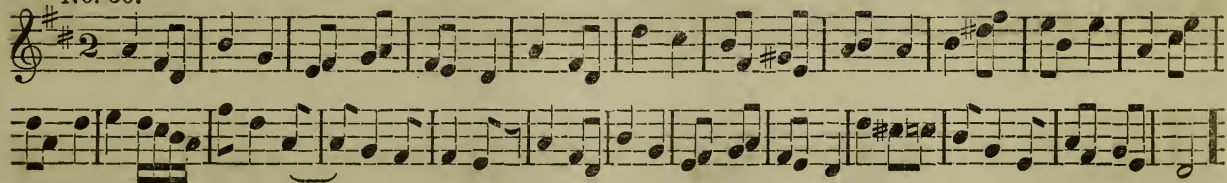
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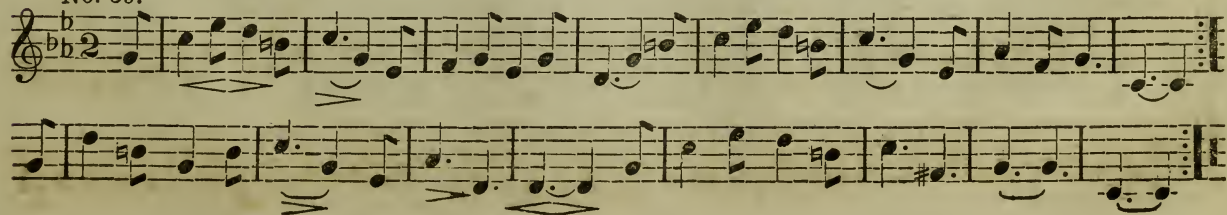
Fine.

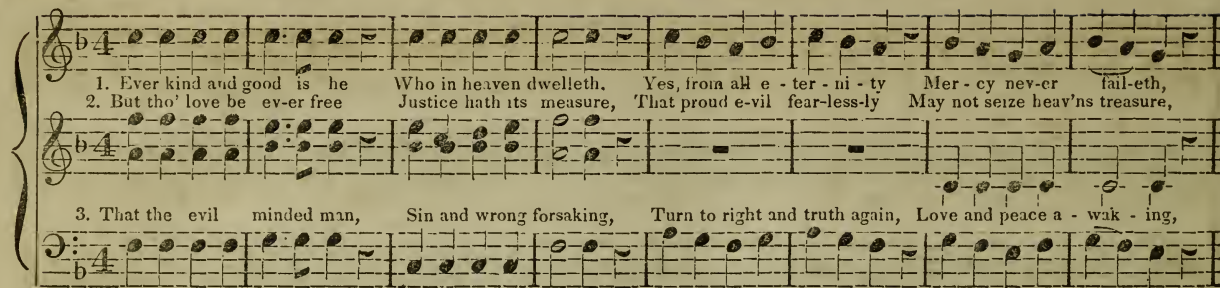


No. 58.

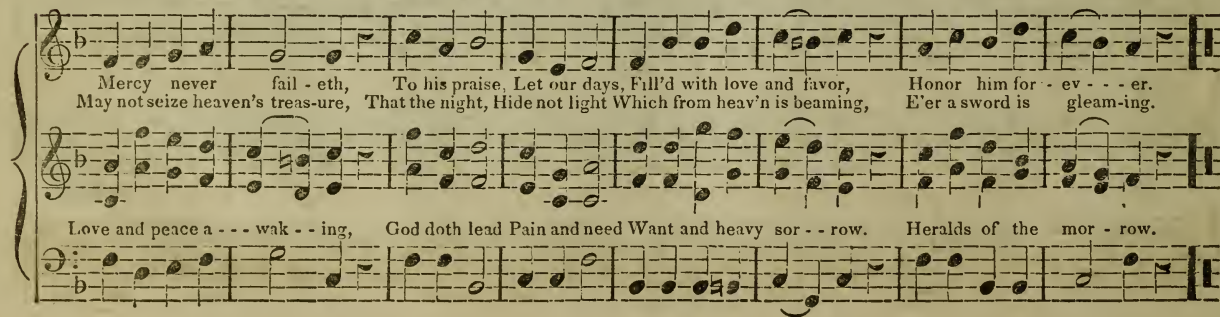


No. 59.





1. Ever kind and good is he Who in heaven dwelleth. Yes, from all e - ter - ni - ty Mer - cy nev - er fail - eth,
 2. But tho' love be ev - er free Justice hath its measure, That proud e - vil fear - less - ly May not seize heav'n's treasure,
 3. That the evil minded man, Sin and wrong forsaking, Turn to right and truth again, Love and peace a - wak - ing,



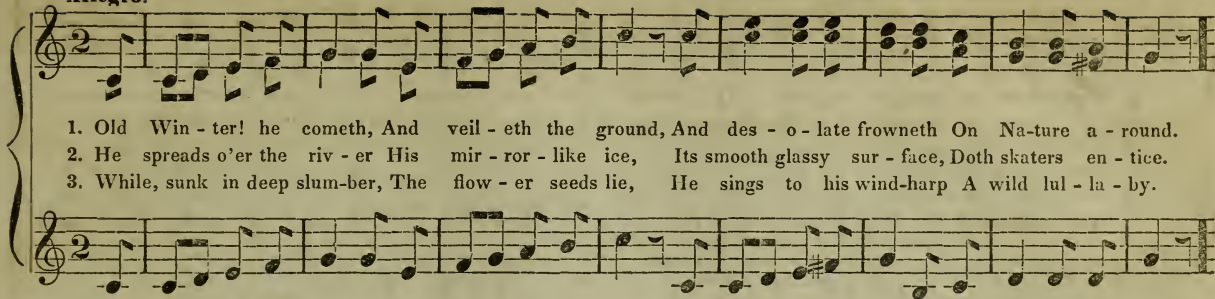
Mercy never fail - eth, To his praise, Let our days, Fill'd with love and favor, Honor him for - ev - - er.
 May not seize heaven's treas - ure, That the night, Hide not light Which from heav'n is beaming, E'er a sword is gleam - ing.
 Love and peace a - - - wak - - - ing, God doth lead Pain and need Want and heavy sor - - row. Heralds of the mor - row.

WINTER

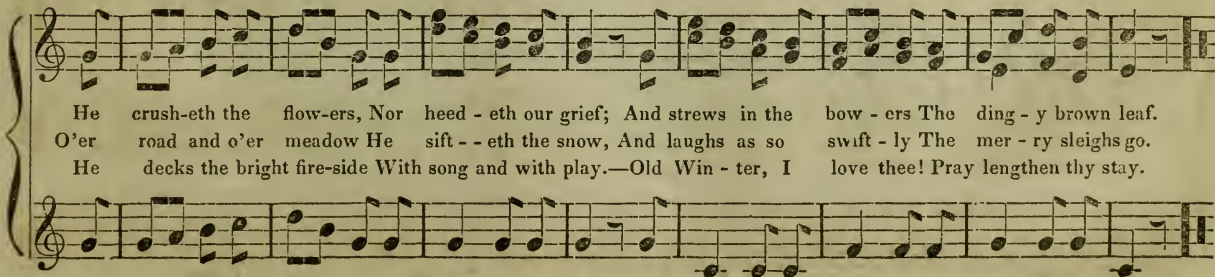
THEIL.

215

Allegro.

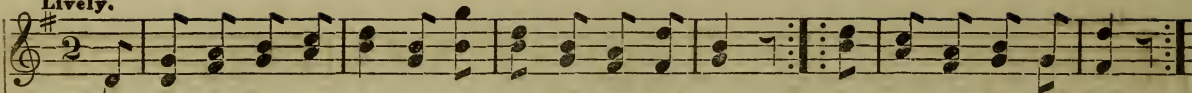


1. Old Win - ter! he cometh, And veil - eth the ground, And des - o - late frowneth On Na - ture a - round.
2. He spreads o'er the riv - er His mir - ror - like ice, Its smooth glassy sur - face, Doth skaters en - tice.
3. While, sunk in deep slum - ber, The flow - er seeds lie, He sings to his wind - harp A wild lul - la - by.

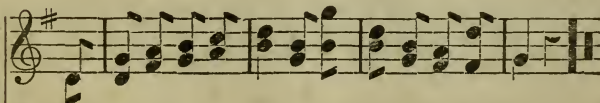
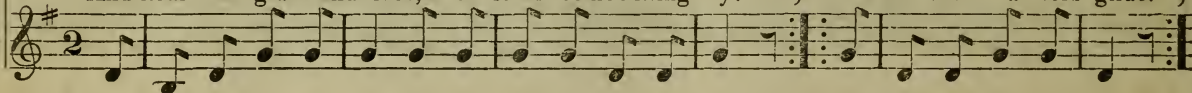


He crush - eth the flow - ers, Nor heed - eth our grief; And strews in the bow - ers The ding - y brown leaf.
O'er road and o'er meadow He sift - - eth the snow, And laughs as so swift - ly The mer - ry sleighs go.
He decks the bright fire - side With song and with play. — Old Win - ter, I love thee! Pray lengthen thy stay.

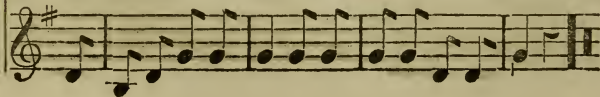
Lively.



- | | | |
|----|--|------------------------------------|
| 1 | The moon so mild-ly shin-ing, Il - lu-mines wood and stream. | { Hark! hark, the tam-bou-rine!— } |
| | A troop of fai-ries prancing, Came down up - on her beam. | { They dance up-on the green— } |
| 2. | Ho! Ho! The mer-ry fai-ries, They sport a-mong the flow'rs, | { Now round and round they skip, } |
| | That ope their drowsy pe-tals, To view the fes-tive hours. | { And hon - ied dew-drops sip. } |
| 3. | A - way, a - way so swift-ly, The lit - tle peo-ple fly, | { In break and dell they hide, } |
| | And near each glade and river, Their forms come flitting by. | { Or o'er the wa - ters glide. } |



Ho! Ho! The merry fai - ries, That dance up-on the green.
 Ho! Ho! The merry fai - ries, That wake the flow'rs from sleep.
 Ho! Ho! The moonbeam fairies, That o'er the waters glide.

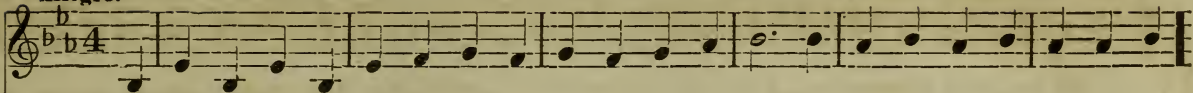


4. Hush! Through a sleeper's window,
 The fairy host have sped,
 And now in mystic conclave,
 They cluster on his bed.
 And now in antic row
 Across his brow they go!
 Ho! Ho! The moonbeam fairies,
 What dreams and thoughts they sow!
5. Now on a moonbow climbing,
 Behold the shadowy crew;
 Of violet, blue, or crimson,
 Of pale and changing hue—
 'Tis dawn—the moon is down—
 The fairy host have flown—
 Farewell! Ye moonbeam fairies,
 Too quickly have ye flown!

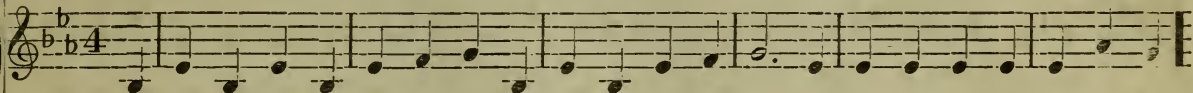
THE SHIP BUILDER'S SONG.

WORDS BY J. G. WHITTIER. 217

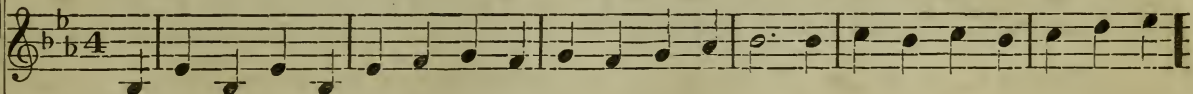
Allegro.



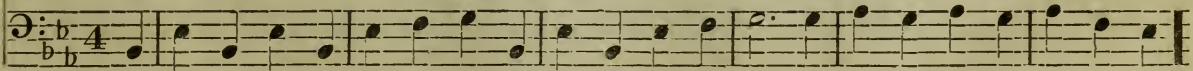
1. The sky is rud - dy in the east, The earth is gray be-low; And spectral in the riv - er mist,



2. Gee up! gee ho! the pant - ing team For us is toil - ing near; For us the raftsmen down the stream

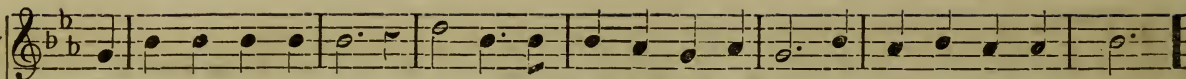


3. Up! up! in nobler toil than ours, No craftsmen bear a part; We make of nature's gi-ant powers,

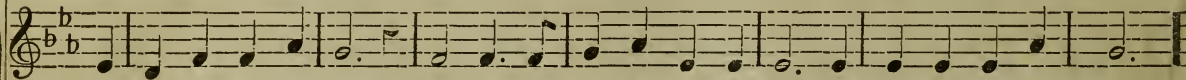


4. Ho! strike a - way the bars and blocks, And set the good ship free! Why lin-gers on these Jus - ty rocks,

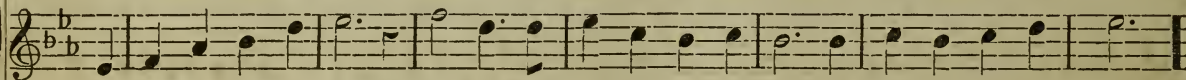
5. God bless her! whereso - e'er the breeze Her snow-y wings shall fan, A-side the fro-zen Heb - ri - des,



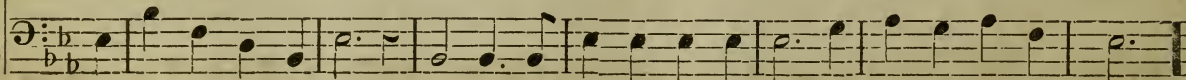
Our bare white timbers show. *ff* Up! let the sound of measured stroke And grating saw be - - - gin;



Their in-land barg - er steer. *ff* Rings out for us the axe-man's stroke, In forests old and still;



The slaves of human art. *ff* Lay rib to rib, and beam to beam, And drive the trunnels free;

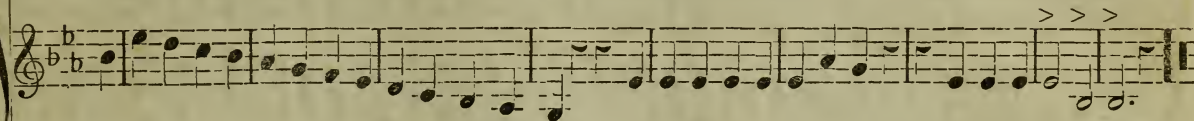


The young bride of the sea. *ff* Look how she moves a-down the groves, In graceful beau-ty new.

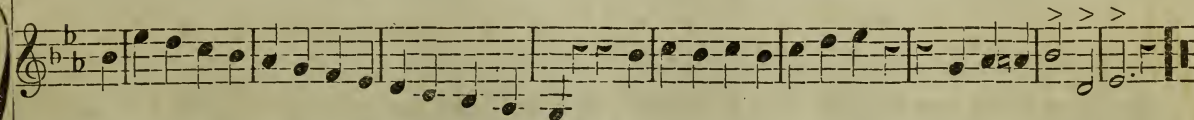
Or sul - try Hin - dos-tan! *ff* Wher-e'er in mart or on the main, With peaceful flag un - - - furled.



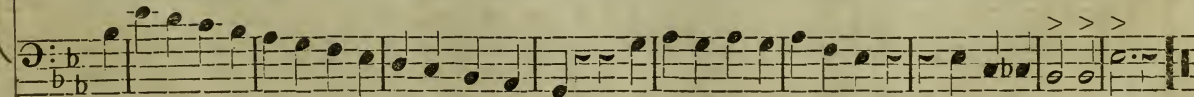
The broad axe to the gnarled oak, The mallet to the pin! The broad axe to the gnarled oak, The mallet to the pin!



For us the century circled oak Falls crashing down the hill, For us the century circled oak Falls crashing down the hill.



Nor faithless joint, nor yawning seam, Shall tempt the searching sea, Nor faithless joint, nor yawning seam, Shall tempt the searching sea.



How lowly on the breast she loves, Sinks down her virgin prow! How lowly on the breast she loves, Sinks down her virgin prow!

She helps to wind the silken chain Of commerce round the world! She helps to wind the silken chain Of commerce round the world!

Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth display'd,

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains the melody with lyrics underneath. The middle staff is a vocal line in treble clef, also with a key signature of one sharp and a 2/2 time signature, providing a second vocal part. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a 2/2 time signature, featuring a steady bass line.

MARLOW. C. M.

Till thou art here as there o - beyed.

This musical system continues the piece with three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 2/2 time signature. The middle staff is a vocal line in treble clef with a key signature of one sharp and a 2/2 time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a 2/2 time signature.

Let all the lands with shouts of joy,

This musical system concludes the piece with three staves. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The middle staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of two flats and a 3/4 time signature.

To God their voices raise; Sing psalms in hon-or of his name, And spread his glorious praise.

THE EVENING BELL.

Andante. Piano.

1. Hark the pealing Soft-ly stealing Evening bell, Sweetly echoed down the dell.
 2. Wel-come, welcome To thy mu - sic Sil - ver bell, Sweetly tell - ing day's fare-well.
 3. Day is sleeping, Flow'rs are weeping Tears of dew; Stars are peep-ing ev - er true.
 4. Hap - py hour, May thy pow - er Fill my breast; Each wild passion soothe to rest.

SUNRISE

Andante.

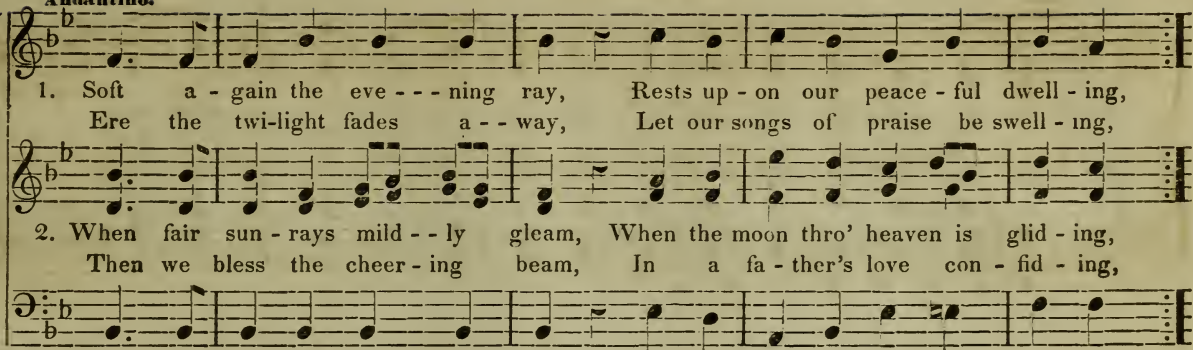
1. Be-hold the fair, the ra-di-ant east, Its por-tals o-pen wide, And in his own ef-
 2. The monarch of the day art thou, O sun, with ge-nial ray, And at thy warm and
 3. And as thy glo-ry rests on me, Sweet thoughts with-in me rise; I bow the soul, and
 4. 'Twas God who made thy wondrous form, His might the heav-ens can bend, His face I see mid

ful-gence drest, A king draws near in pride, A king draws near in pride.
 cheer-ing glow, Fell darkness hastes a-way, Fell dark-ness hastes a-way.
 bend the knee, Be-fore the glowing skies, Be-fore the glow-ing skies.
 calm and storm, My Fa-ther and my Friend, My Fa-ther and my Friend.

EVENING HYMN.

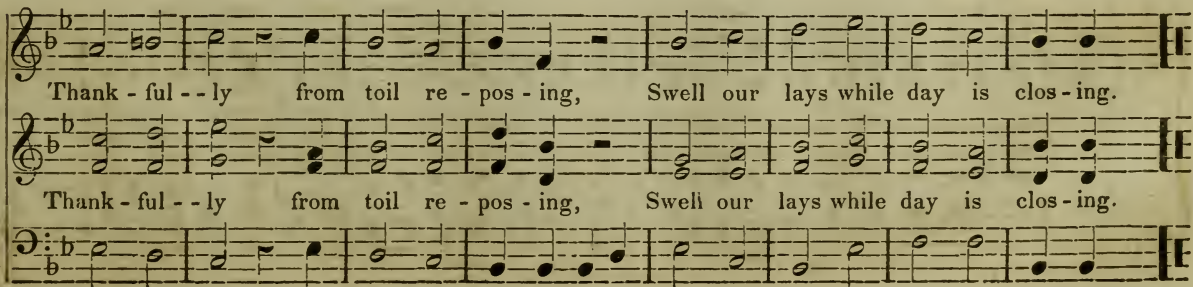
223

Andantino.



1. Soft a - gain the eve - - - ning ray, Rests up - on our peace - ful dwell - ing,
Ere the twi-light fades a - - way, Let our songs of praise be swell - ing,

2. When fair sun - rays mild - - ly gleam, When the moon thro' heaven is glid - ing,
Then we bless the cheer - ing beam, In a fa - ther's love con - fid - ing,



Thank - ful - - ly from toil re - pos - ing, Swell our lays while day is clos - ing.

Thank - ful - - ly from toil re - pos - ing, Swell our lays while day is clos - ing.

TO GOD THE GOOD

Allegretto.

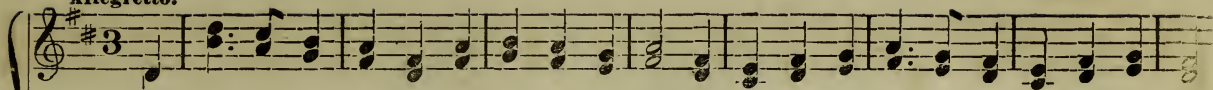
1. To God the good and mer - ci - - ful, Let Praise be ev - - er sound - ing. }
 The years and sea - sons as they roll, Pro - claim his grace a - - bound - ing. }
 2. 'Tis pleasant for the heavn'ly one, Thus cease - less - ly to la - - - bor. }
 The best re - ward that heav'n can give, 'Tis his a - bound - ing fa - - vor. }

Then let our voices at his name, Break forth in loud and sweet acclaim, Break forth in loud and sweet acclaim.
 For him we'll labor here in love, Then haste to sweet repose, above, Then haste to sweet repose above.

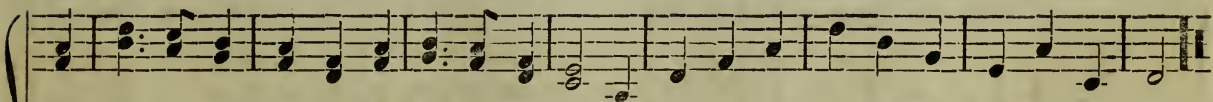
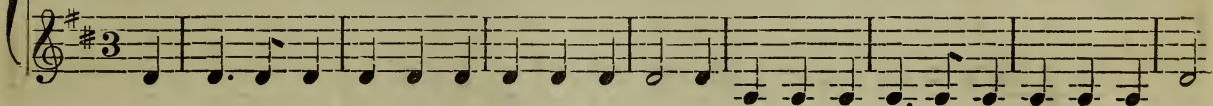
THE BEAUTIES OF NATURE.

225

Allegretto.



1. How bright and how happy, Is nature around, The sunbeams are glancing, And warm is the ground;
2. How green is the meadow, How lovely and mild! With dew drops are sparkling, The flowers of the field;



How smoothly and gently The riv - er flows by, The white clouds reflecting, That float in the sky.
The sun, fruit and ber - ry Is tinging with red, The grain ears are swelling To bless us with bread.



Allegro.

Fine.

1. Come, brothers, sisters, round the hearth, our house is snug and warm, And tho' the night-wind roars without, we care not for the storm;
While heart in heart and hand in hand, all pleasantly we go, Why should a dear and loving one, e'er fear or sorrow know?

2. So when glad spring adorns the bowers, and melts the ice and snow; When autumn nips the shrinking flowers, while northern winds do blow.
While hand in hand and heart in heart, thus pleasantly we go, Why should a dear and loving one, e'er fear or sorrow know?

D. C.

Tho' days be spent in toil and care, and skies be sad and dreary, While here our social joys we share, the hours are never weary;
When sultry summer crisps the air, and fervid noon is glowing; We're still and calm as brooklets are, adown the val-ley flowing,

Oh, hap-py is the man who hears In-struction's warn-ing voice, And who ce-lestia wisdom makes,

NUREMBURG.

His ear-ly, on-ly choice.

Pleasing Spring a-gain is here! Trees and fields in bloom appear!

First system of the musical score. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one sharp (F#). The vocal line contains the lyrics: "Hark! the birds with art - less lays, Warble their Cre - - a - tor's praise." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Continuation of the first system. The vocal line continues with the lyrics: "Sweet is the day of sacred rest -". The piano accompaniment continues with the same rhythmic pattern.

Second system of the musical score. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one sharp (F#). The vocal line contains the lyrics: "No mortal care shall seize my breast, Oh, may my heart in tune be found, Like Da-vid's harp, of solemn sound." The piano accompaniment continues with the same rhythmic pattern.

OPEN AIR.

1. A - bove us, on the moun-tain, How pure and cool the air!

2. Come, pine not in the ci - ty, Forth, in the o - pen air!

In val - ley, near the foun - tain, Bloom li - lies rich and rare.

Come, join our mer - ry dit - ty, And pluck the flow - ers fair.

THE LORD IS GREAT.

БЕСК.

231

1. Come, bow be-fore th'e-ter-nal One, His love is e'er abounding, His goodness all surrounding, Guides
2. Mid clouds he hath his dwelling-place. When ghastly lightning glaring, Repels each rebel's dar-ing, The

3. But far a-bove the dus-ky war, The pure blue sky is spreading, Each ho-ly thought still leading, To

eve-ry brilliant, rolling star, That sends its light a-far; The Lord is good, and great his name.
mountains from their seats are hurl'd, And ruin fills the world. The Lord is great, and great his power.

love the gentle, powerful hand That rules o'er sea and land. The Lord is great, the Lord is great.

WINTER SONG.

Allegro.

1. The snow-flakes are merri-ly fly-ing. A - down to the grass-covered lawn, }
 And soft-ly the breezes sigh-ing, A - mid the lone boughs of the thorn; } Fare-well, then, to Autumn's bright

2. A - rise in the cool winter morning. A - way to the toils of the day, }
 And fear not the chilling cold breezes, Nor wish for the summer's hot ray: } There's joy in the ice-covered

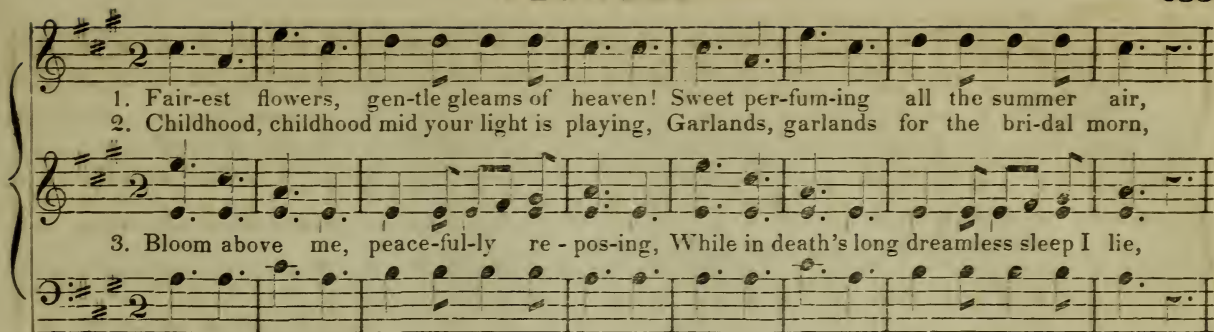
3. The riv-er will soon lose its bar-rier, The snow-drift dissolve in the blast, }
 And every swift brooklet be swell-ing The stream which is hur-ry-ing past; } The sun will have poured its ef -

pleasures. Cold winter is coming a - gain. And spreadeth his glit-ter-ing treas-ures, A - far up-on for-est and plain.
 riv-er, There's mirth in the wind and the snow, There's beauty when noon-day is beaming, And rest when fair daylight is low.

fulgence On meadow, and forest and hill; Rejoice. then, while winter re - fresh - es, For soon will be loosened the rill.

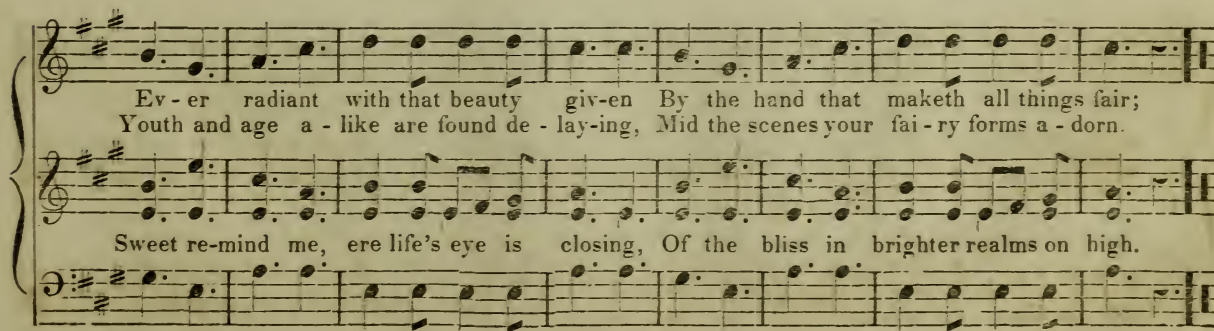
FLOWERS.

233



1. Fair-est flowers, gen-tle gleams of heaven! Sweet per-fum-ing all the summer air,
 2. Childhood, childhood mid your light is playing, Garlands, garlands for the bri-dal morn,

3. Bloom above me, peace-ful-ly re - pos-ing, While in death's long dreamless sleep I lie,



Ev - er radiant with that beauty giv-en By the hand that maketh all things fair;
 Youth and age a - like are found de - lay-ing, Mid the scenes your fai - ry forms a - dorn.

Sweet re-mind me, ere life's eye is closing, Of the bliss in brighter realms on high.

1 The sound of the trum - pet o'er val - ley and hill, Say, what may the blast be - to - ken?

2. Now sun - light is glanc - ing on ar - mor and crest, And filled with the host the val - ley,

3. To car-nage, and slough - ter, and con-quest a - dieu, To camp and the watch - fire drea - ry;

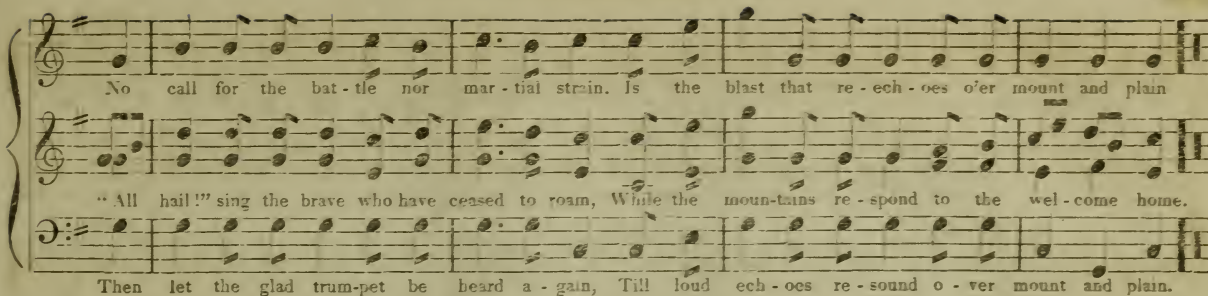
Detailed description: This block contains the first system of a musical score. It features three staves: a vocal line (treble clef, 4/4 time) and two piano accompaniment staves (treble and bass clefs, 4/4 time). The lyrics are written below the vocal staff. The music consists of quarter and eighth notes, with some rests. The piano part provides harmonic support with chords and moving lines.

Must pen-non and ban - ner be flung to the gale. And the might of the foe be bro - ken?

Our war - rior's re - turned for the land is at rest, And their shout rings loud and clear - ly,

For mas may no long - er his red hand un-brue In the blood of the weak and wea - ry.

Detailed description: This block contains the second system of the musical score. It continues with the same three-staff format (vocal, piano treble, piano bass). The lyrics continue across the staves. The musical notation follows the same style as the first system, with clear note values and rests. The piano accompaniment remains consistent in its harmonic role.



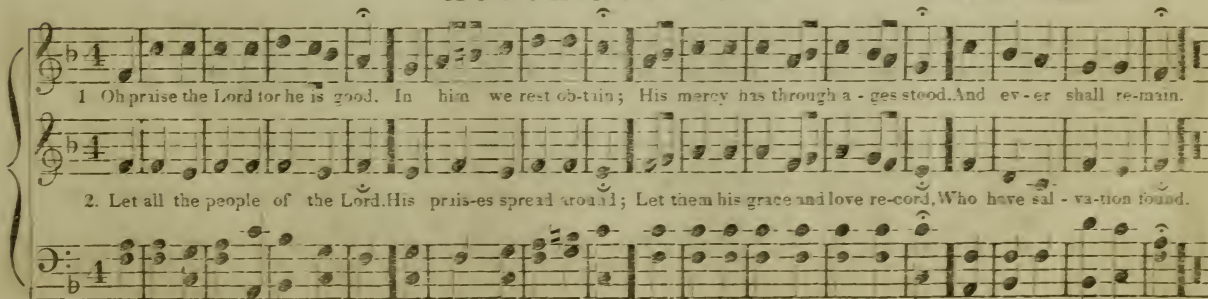
No call for the bat-tle nor mar-tial strain. Is the blast that re-ech-oes o'er mount and plain.

"All hail!" sing the brave who have ceased to roam, While the moun-tains re-spond to the wel-come home.

Then let the glad trum-pet be heard a-gain, Till loud ech-oes re-sound o-ver mount and plain.

HUTCHINGS. C. M.

GERMAN CHORAL



1 Oh praise the Lord for he is good. In him we rest ob-tain; His mercy has through a-ges stood. And ev-er shall re-main.

2. Let all the people of the Lord. His prais-es spread a-round; Let them his grace and love re-cord, Who have sal-va-tion found.

Energico.

1. Come rouse up ye slothful, the sun's o'er the hill! The birds are all singing by mountain and rill;
 2. Your coat from the nail, and your hat from the wall, The cat-tle to pasture, the horse from the stall!
 3. And while you are toiling, your thoughts raise on high, For blessings to man always come from the sky.

The riv-er is sparkling with red and with gold, The cat-tle are lowing, the sheep leave the fold.
 A-way to the garden, a-way to the field! For food without la-bor it nev-er will yield.
 From thence come the sunbeams, the rain and the wind: Who dil-i-gent plougheth, rich har-vest shali find.

THE GOLDEN RULE.

237

Moderato. f *Dim. Rallentando. ^*

1. Do good with all your soul and strength, With all your heart and mind;
 2. Deal with a - noth - er as you'd have A - noth - er deal with you.

A Tempo, Cres. *Dim. Rallentando. ^*

And love your neighbour as yourself, Be faith - ful, just, and kind.
 What you're un - wil - ling to re - ceive, Be sure you nev - er do.

HYMN ON THE CREATION

1. Now raise to God a grate - ful song, To him each day, each hour be - long; We
 He loves to hear our hum - ble praise, Al - though the an - gels' no - bler lays Re -
 2. How vast and great his won - ders are! He called on earth, and sea, and air, A -
 And lo! in all their strength and might, They stood per - fect - ed in the light, The

3. How mild and beau-teous are their rays, While through their long im - mor - tal days, Their
 Then while he doth our life pro - long, Let each his heart in grate - ful song Toward

live but by his fa - - - vor; } While the le - gions Near him dwell - ing,
 sound a - bove for - ev - er. }
 mid the gloom ap - pear - - - ing, } At his sum-mons All con - troll - ing,
 an - gel ga - zers cheer - - - ing. }

Mak - er ev - er prais - - - ing; } Ne'er de - lay - ing, Soon life fad - ing,
 heaven be ev - er rais - - - ing. }

res.

f

239

Songs are swell - ing, Love a - bounding, With its power is all surround - ing.
Shone the roll - ing Globes of heav - en, From the realms of dark-ness riv - en.
Even-ing shad - ing, Tells of morn-ing, Or in joy or sor - row dawn - ing.

SPRING. S. M.

1. How balmy is the air! How warm the sun's bright beams; While to refresh the ground, the rains Descend in gen-tle streams.
2. With grateful praise we own Thy prov-i-den-tial hand, While grass, and herbs, and waving corn, A - dorn and bless the land.

Andante.

1. Na - ture, ev - er fair to me, Deign my light, my guide to be,
 2. When the sun has fall - en low, When more gent - ly brooklets flow,
 3. Soon with tired and wea - ry eye, I shall hear the call to die;

Lead me by thy trus - ty hand, Till I reach the an - gel land.
 Hush'd each voice of mel - o - dy; Then I love to walk with thee.
 Life and joy I'll glad re - sign, On thy bo - som to re - cline.

THE SNOW

WEDEMANN.

241

Allegro.

1. I - o! I - o! I - o! How beau - ti - ful the snow! What pur - er than its whiteness? What
 2. I - o! I - o! I - o! We love the light, white snow! Now wintry winds are blowing, How
 3. I - o! I - o! I - o! How smooth the swift sleighs go! The moon so brightly shining, The

brighter than its brightness, Il-lumed in sunset's glow? We love the pure white snow.
 thick and fast its snowing! Well, let the wild winds blow; We love them, and the snow!
 pure blue sky is climbing, The earth so white be - low— 'Tis pure, 'tis fair—the snow!

[16]

ABEL. C. M.

1. My soul forsakes her vain delight, And bids the world farewell ; On things of sense why fix my sight ? Why on its pleasures dwell.
 2. There's nothing round this spacious earth, That suits my soul's desire ; To boundless joy and solid mirth, My nobler thoughts aspire.

3. Oh for the pinions of a dove, T'ascend the heavenly road ; There shall I share my Saviour's love, There shall I dwell with God.

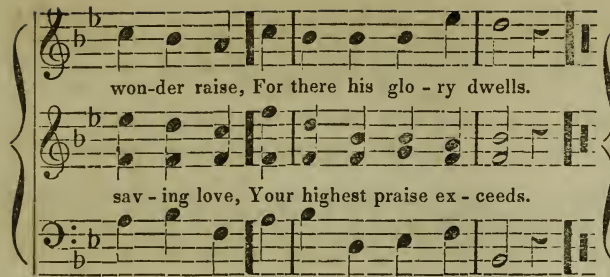
GOODRICH. C. M.

1. In God's own house pro-nounce his praise, His grace he there re - veals ; To heaven your joy and

2. Let all your sa - cred pas - sions move, While you re - hearse his deeds ; But still the work of

PRAISE THE LORD. 8s & 7s. 243

Allegro.



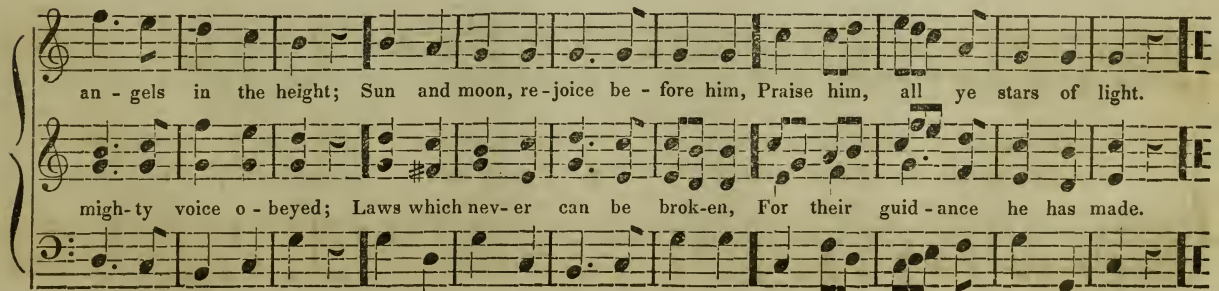
won-der raise, For there his glo - ry dwells.

sav - ing love, Your highest praise ex - ceeds.



1. Praise the Lord! ye heavens a - dore him; Praise him

2. Praise the Lord! for he hath spo-ken; Worlds his



an - gels in the height; Sun and moon, re-joyce be - fore him, Praise him, all ye stars of light.

migh-ty voice o - beyed; Laws which nev - er can be brok-en, For their guid - ance he has made.

Allegro.

mf 1. My neat lit-tle home in the valley; *pp* la la lau - di! *mf* I live there so hap-py and free!

2. The trees that my cottage are shading— la la lau - di! My life is so hap-py and free!

pp There winds with the bright flow'rs dally, la la lau - di! *mf* As rustles the silver-leaf tree.

I sit there when daylight is fading, la la lau - di! And birds hush their sweet melody.

What care I for rank and for treasure, If cheerful each morn I a-rise? They cannot af-ford me the
The wa-ter-fall distant is sounding, Sweet echoes its murmur repeat My heart with rich pleasure is

pp pleasure, la la lau-di. I draw from the earth and the skies. *pp* la lau - di — di! la la lau - di - di!
bounding, la a lau-di! My peace and my joy are complete. la lau - di — di! la la lau - di - di!

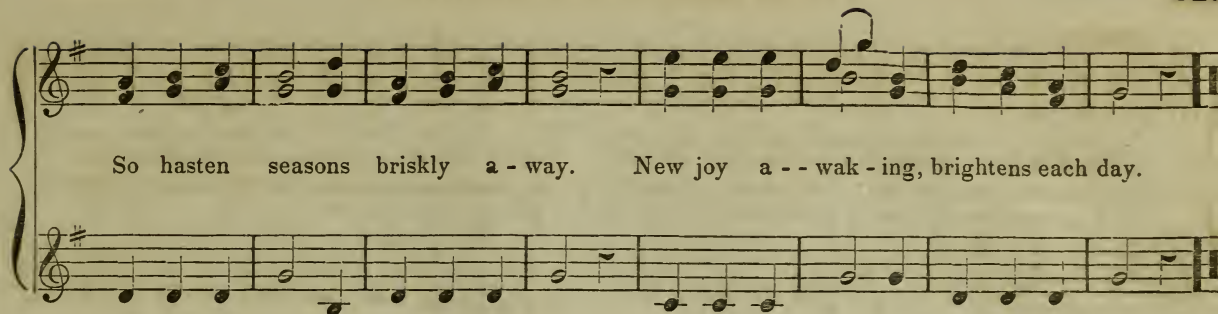
Allegro.

Morning's a - wak - ing, darkness has flown! Red from the o - cean, ri - ses the sun!
Up, and to la - bor, hast - en a - way! Come, friend and neighbor, swift flies the day!

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

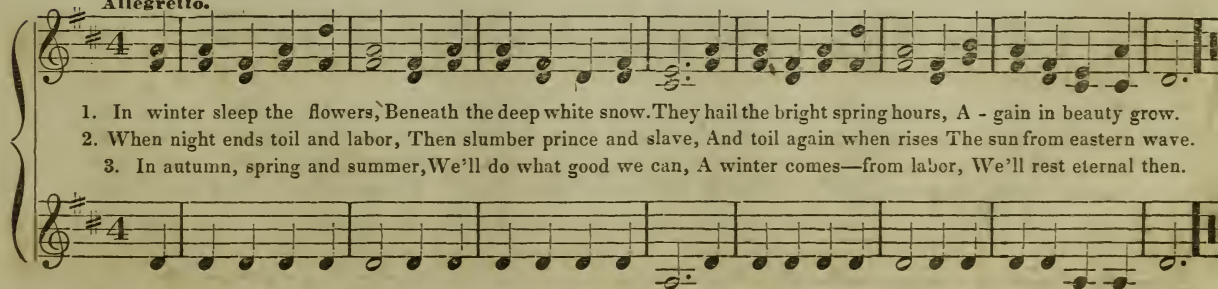
Mel - o - dy's ringing round and a - bove, Flowers are scenting meadow and grove. }
Work till to rest the vil - lage bells call; Then, all re - fresh - ing, evening shades fall. }

The second system of musical notation also consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line and repeat dots. The lower staff provides the accompaniment, also ending with a double bar line and repeat dots.

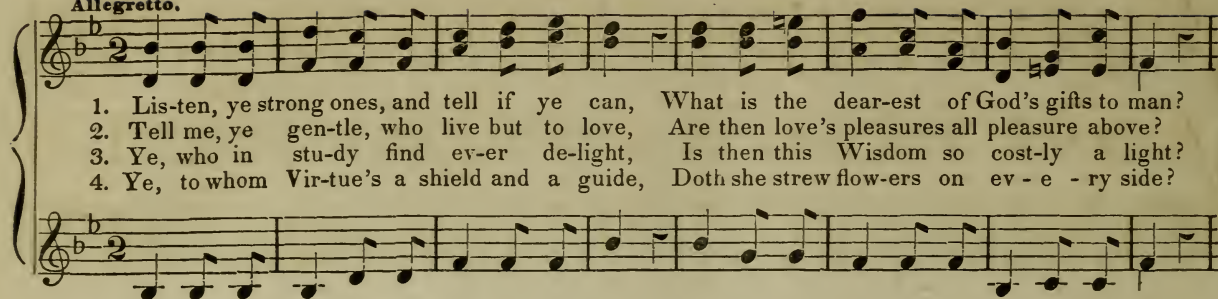


IN WINTER SLEEP THE FLOWERS.

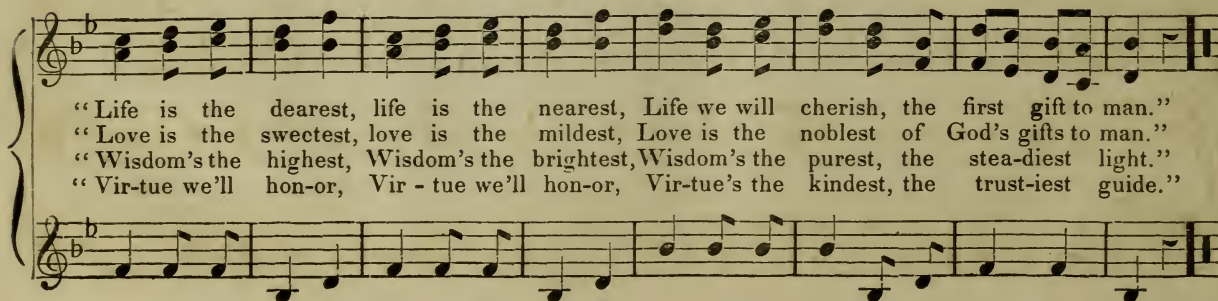
Allegretto.



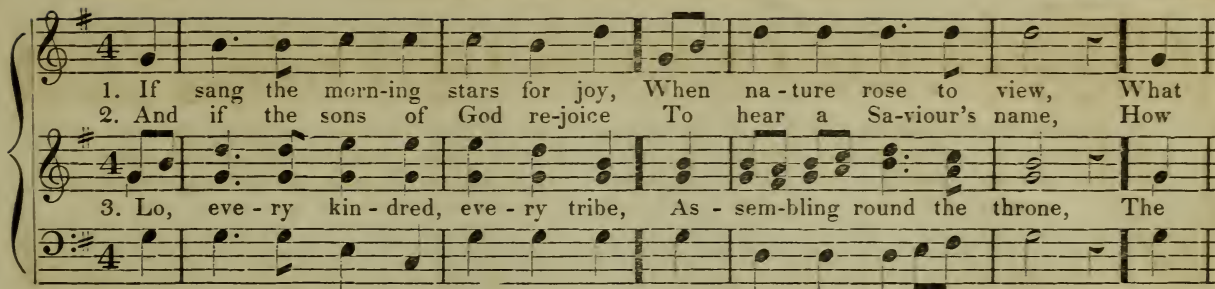
Allegretto.



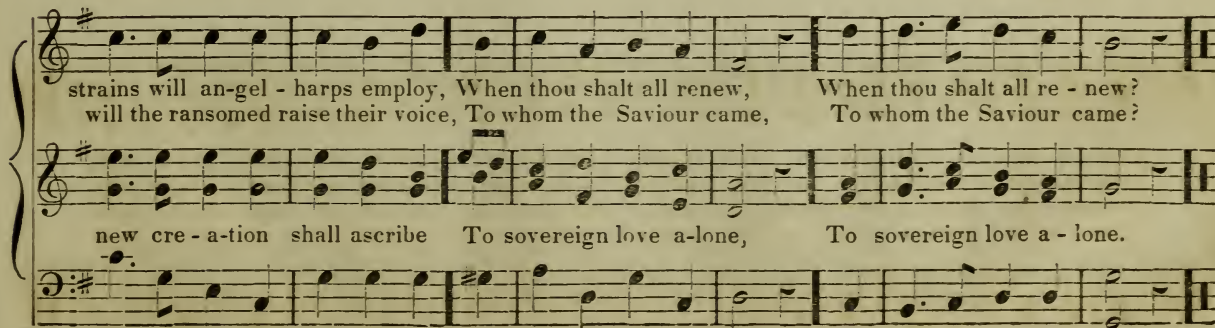
1. Lis-ten, ye strong ones, and tell if ye can, What is the dear-est of God's gifts to man?
 2. Tell me, ye gen-tle, who live but to love, Are then love's pleasures all pleasure above?
 3. Ye, who in stu-dy find ev-er de-light, Is then this Wisdom so cost-ly a light?
 4. Ye, to whom Vir-tue's a shield and a guide, Doth she strew flow-ers on ev - e - ry side?



"Life is the dearest, life is the nearest, Life we will cherish, the first gift to man."
 "Love is the sweetest, love is the mildest, Love is the noblest of God's gifts to man."
 "Wisdom's the highest, Wisdom's the brightest, Wisdom's the purest, the stea-diest light."
 "Vir-tue we'll hon-or, Vir - tue we'll hon-or, Vir-tue's the kindest, the trust-iest guide."



1. If sang the morn-ing stars for joy, When na-ture rose to view, What
 2. And if the sons of God re-joice To hear a Sa-viour's name, How
 3. Lo, eve-ry kin-dred, eve-ry tribe, As-sem-bling round the throne, The



strains will an-gel - harps employ, When thou shalt all renew, When thou shalt all re - new?
 will the ransomed raise their voice, To whom the Saviour came, To whom the Saviour came?
 new cre - a-tion shall ascribe To sovereign love a-lone, To sovereign love a - lone.

FORTH WHERE PURE BREEZES.

MEISTER.

Allegro.

1. Forth where pure breezes breathe on the field! Love-li - est a - zure spreads o'er the world.
 2. Forth in cool shadow, haste to the wood! Love-li - est flow-ers bloom in the wood.
 3. Here 'tis so love-ly, come ye and sing, Thro' all the woodland, let mu - sic ring!

f
 "Yes, un-der heaven 'tis ev-er fair, Lis-ten! what mu - sic fill - eth the air."
 "Yes, in cool shadow, love we to roam, There dwell sweet songsters, mel - o - dy's home."
 "Yes, let our chorus sweet-ly a-rise, Ri - val the birds that sing in the skies."

CONTENTMENT.

251

Allegro.

The first system of musical notation consists of a treble and a bass staff. The treble staff is in G major (one sharp) and 4/4 time, with a key signature of one sharp and a time signature of 4. The bass staff is in G major and 4/4 time, with a key signature of one sharp and a time signature of 4. The music is written in a simple, folk-like style with many chords and some single notes.

1. How happy, peaceful is our lot, When we contented are; No king, and were he e'er so great, A
2. Say, what is honor, gold or rank, Against a conscience clear? The world possess'd would be a blank, With
3. Thrice happy he, whose tranquil brow Has never felt this thorn, He's e'er content at morn and eve, Con-

The second system of musical notation continues the piece. It features a treble and a bass staff in G major and 4/4 time. The melody in the treble staff continues with various chords and single notes, while the bass staff provides a harmonic accompaniment.

great-er good could share. For if one is in cheerful mood, Or rich, or poor, the state is good.
 no good thought to cheer. Let dis - con - tent op - press my days, No earthly good the pain al - lays.
 tent - ed, eve and morn. This good is neither bought nor sold; Too precious to be bought with gold.

1. I do not growl as oth - ers do, and wish that I was youn - ger, }
For I, sirs, when I was a youth, I suf - fered much from hun - ger; }

And such a tribe of boys and girls, they ate a power of bread, sirs.

FINE.

The first system of the musical score is for the song 'FAME'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The lyrics are: '1. I do not growl as oth - ers do, and wish that I was youn - ger, } For I, sirs, when I was a youth, I suf - fered much from hun - ger; } And such a tribe of boys and girls, they ate a power of bread, sirs. FINE.'

My sis - ters nine, and broth - ers six, must all be du - ly fed, sirs,

D. C.

The second system of the musical score continues the song. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The lyrics are: 'My sis - ters nine, and broth - ers six, must all be du - ly fed, sirs, D. C.'

2.

Now father says to me one day, "I have enough to do, boy,
The younger ones to clothe and feed, without the care of you, boy;
So here's a dollar for your purse; your head's not over hollow;
See, yonder is the road to wealth, which you may straightway
follow."

3.

The road to wealth lay duly east, and brought me to a city,
In which I thought to stay awhile, and labor, more's the pity;
For there, while strolling down the street, I met a drum and fife,
sirs;
It was the finest tune they played, I'd heard in all my life, sirs.

4.

A sergeant came to me, and said, "You are a sturdy youth, sir;
And such a brave and martial air I never saw, in truth, sir;
Now if you wish a merry life, and lots of fame and glory,
Just sign this paper, and, my friend, the way is straight before ye."

5.

I signed the paper; they began to drill me and to arm me,
And with a crowd of other fools I marched to join the army;
They dressed me in a uniform of red and blue and white, sirs;
We walked all day in heat and dust—slept on the ground at night,
sirs.

6.

At length we met a host of men, who seemed much such as we,
sirs;
Folks said it was the enemy; thinks I, "What can that be?" sirs.
They drew us up on level land, according to a plan, sirs;
The enemy began to point their guns at every man, sirs.

7.

"Hallo!" cried I, "don't fire this way; this field is full of people!"
But fire they did, and smoke rose up, high as a village steeple.
The bullets whistled past our ears, the small arms made a rattle;
A cannon ball took off my leg, and left me *hors du battle*.

8.

The infantry ran over me; behind, a pack of horsemen,
Who rolled me as they'd roll a log; I thought myself a lost man.
But when enough of fame was made, they stopped the agitation,
And sent me to the hospital, to suffer amputation.

9.

Now, friend, if e'er the road to wealth lies straight and free before ye,
Keep safe your legs to travel there, and shun the way to glory;
This glory is a famous word for those who love to tattle,
But quite another thing to those who're shot at in a battle.

THE TINMAN, THE DOG, AND THE DRUMMER.

Presto.

Stop that tin-man with his hammer, nev er ending tic, tic, tac, How he sets the dog a barking, with his
 O 'twill sure - ly spoil one's hearing, Such a noi - sy
 Now the dog and now the drummer, Now the

tic, tic, tic, tic, tac, tic a tac, tic a tac, tic a tac, tic a tac, tac, tac, tac, tic, tic a tac, tic a tac;
 barb'-rous clack; Now the tin - - man, now the drum - mer; now the
 drummer, now the dog, Now the tin - man, now the drum - mer, now the

tic a tac, tic a tac, tac, tac, tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, never

drum - mer, now the dog; bark! bark, bark! bark! bark! never

drum - mer beats the roll, rapa-tap, rap-a-tap, rap-a-tap, rap-a-tap, rap-a-tap, rap-a-tap, rap-a-tap, never

ending tic tic tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, never ending tic, tic, tac!

ending, bark! bark! bark! bark! bark! bark! bark! bark! never ending, bark, bark, bark.

ending, rapatap, rapa-tap, rap-a-tap, rapa-tap, rap-a-tap, rapa-tap, rap-a-tap, rapa-tap, rapa-tap, never ending, rapatap!

ALP SONG.

Allegro.

1. How clearly from the mountain height 'The Alp-horn peals its song; And woo - dy vale and
 2. The Alpine shepherds hear the note, They hear a loud re - ply; Far up the steep the
 3. With deafening roar the torrents fall, While round them rainbows play; But through them strikes the
 4. Ye mountain dwellers, bend the knee, The Good and Great a - dore; So tones his voice in

cliff de - light The mu - sic to pro - long, — pro - long — pro-long.
 glad tones float, And van - ish in the sky, — the sky — the sky.
 bu - gle call, Which ech - o bears a - way, — a - way — a - way.
 mel - o - dy, A - midst life's tem-pest roar, — its roar — its roar.

THE DYING YEAR.

257

Andantino.

1. As rush the years on migh - ty wings, On to thy gulph, Ob - liv - i - on, }
 The hours which num - ber earth - ly things, Or lost, or won, are quick - ly gone. }
 2. As down thine aw - ful path, O Time! I wan - der, tremb - ling and a - lone, }
 As oft I hear fate's i - ron chime Peal through the gloom, in thun - der tone, }
 3. Full ma - ny scenes of joy and woe With circ - ling sea - sons rise and fade; }
 And still the great ac - count shall grow, Till earth be num - bered with the dead. }

They flit a-cross the ocean drear, And never, never re-ap-pear,— A - las, our deeds are with them!
 Be God the merci - ful my stay, A - mid the dangers of the way, Lest I should fall in ter - ror.
 Farewell! farewell! thou dying year, Thy morn was mild, thine evening clear, Go, seek e - ter - nal slum - ber.

Lento.

m dim. *m dim.* *cres.* *dim.*

1. How sweet my flower, At morn-ing hour, Per - fume and grace com - bin - ing!

2. I came at eve, And eve - ry leaf Was scat - tered by the show - er!

f dim. *f dim.* *cres.* *dim.*

All fresh with dew, All fair and new, In tints of beau - ty shin - ing.

I'm like the rose—Death's cold wind blows—I sink, a with-ered flow - er!

SUNRISE.

DALBERG.

259

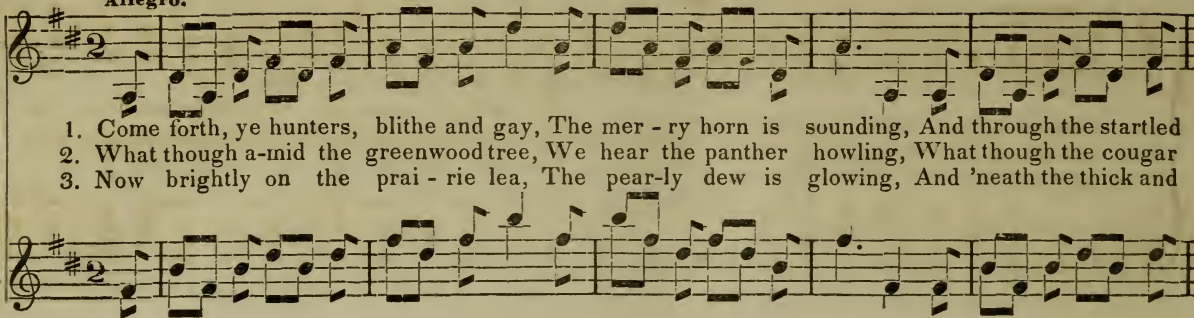
Andantino.

1. Look ye, to the eas-tern sky! Por-tal of the day's bright dwelling! Now the glorious sun draws nigh.
 2. Up, now, in the glowing east, Comes the sun, in garb of brightness! Far and wide his rays are cast.
 3. Bright-er, fair-er glows the dell, Where the sun-ny beams are shining, See! they seek the mount as well,

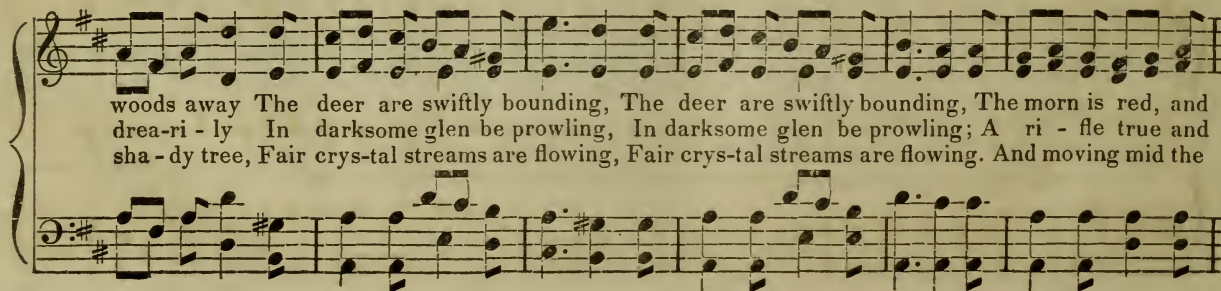
List ye how the birds are calling! Bird to bird, and tree to tree, Sing in pur-est mel-o-dy.
 See! they play in ai-ry lightness, On the ripples of the stream. Lilies rise to catch his beam!
 Sav-age rocks with beau-ty twining. Everywhere the beams progress, Waking life and hap-pi-ness.

THE FOREST HUNTERS.

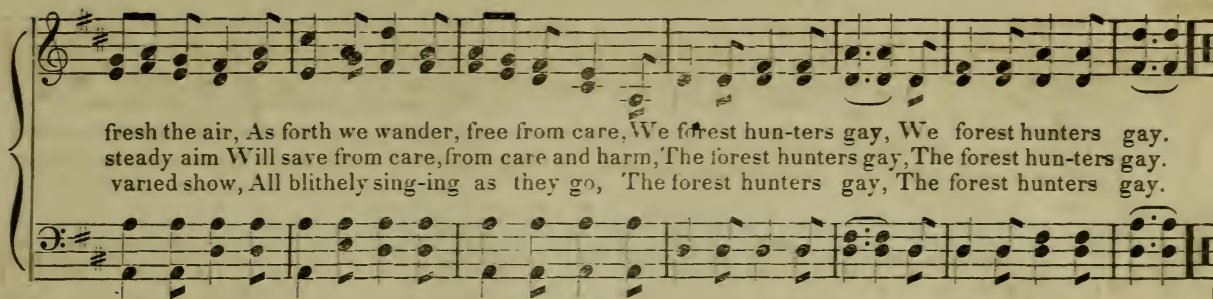
Allegro.



1. Come forth, ye hunters, blithe and gay, The mer - ry horn is sounding, And through the startled
 2. What though a-mid the greenwood tree, We hear the panther howling, What though the cougar
 3. Now brightly on the prai - rie lea, The pear-ly dew is glowing, And 'neath the thick and



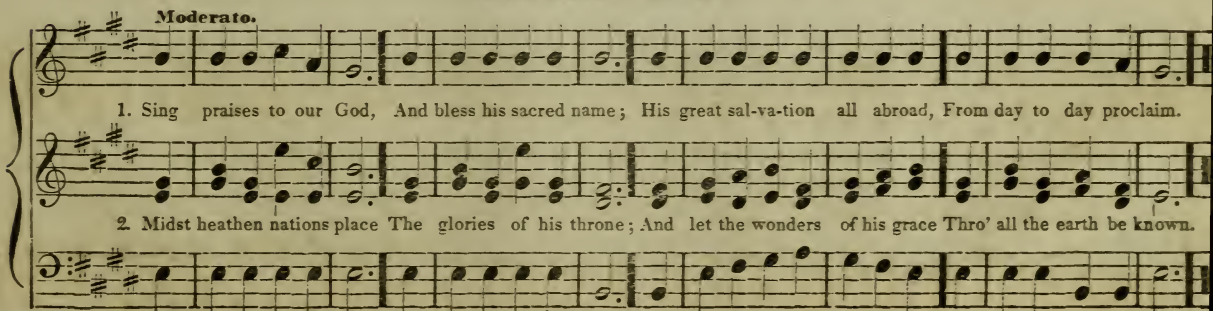
woods away The deer are swiftly bounding, The deer are swiftly bounding, The morn is red, and
 drea-ri - ly In darksome glen be prowling, In darksome glen be prowling; A ri - fle true and
 sha - dy tree, Fair crys-tal streams are flowing, Fair crys-tal streams are flowing. And moving mid the



fresh the air, As forth we wander, free from care, We forest hun-ters gay, We forest hunters gay.
steady aim Will save from care, from care and harm, The forest hunters gay, The forest hun-ters gay.
varied show, All blithely sing-ing as they go, The forest hunters gay, The forest hunters gay.

LORING S. M.

Moderato.



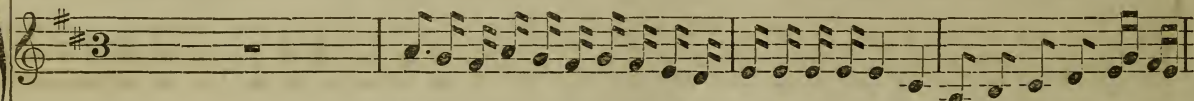
1. Sing praises to our God, And bless his sacred name; His great sal-va-tion all abroad, From day to day proclaim.

2. Midst heathen nations place The glories of his throne; And let the wonders of his grace Thro' all the earth be known.

HAPPY HE WHOSE FOND ENDEAVOR.



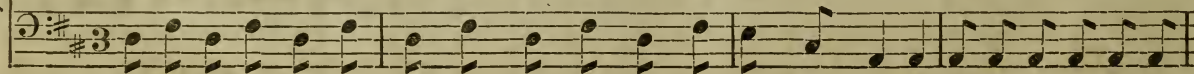
1. Hap-py he whose fond en - deav - or Mid the scenes of na - ture ev - er Seeks the beauti-ful and
 2. As to E-den's bliss re - turn - ing, Na-ture's treasures earth a - dorn-ing, As the joys of heav'n ap-

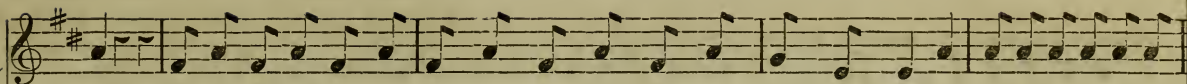


1. Happy he whose fond endeavor Mid the scenes of nature ever Seeks the beauti-ful and
 2. As to Eden's bliss returning, Nature's treasures earth adorning, As the joys of heav'n ap-

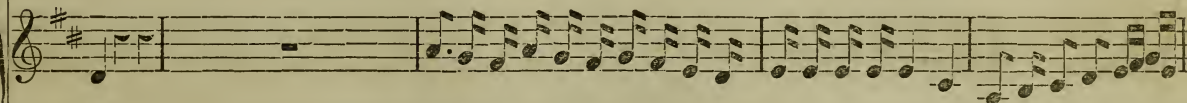


1. Hap-py he whose fond en - deav - or Mid the scenes of na - ture ev - er Seeks the beauti-ful and
 2. As to E-den's bliss re - turn - ing, Na-ture's treasures earth a - dorn-ing, As the joys of heav'n ap-





fair. Friendly gleams the face of morning, Love-ly tranquil smiles each dawning, Fragrance breathes upon the
pear. Happy they whose hearts are swelling, In - no - cence and hope re - veal-ing, Heralding the happy



fair.
pear.

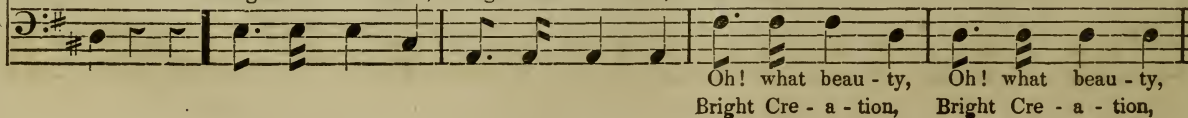
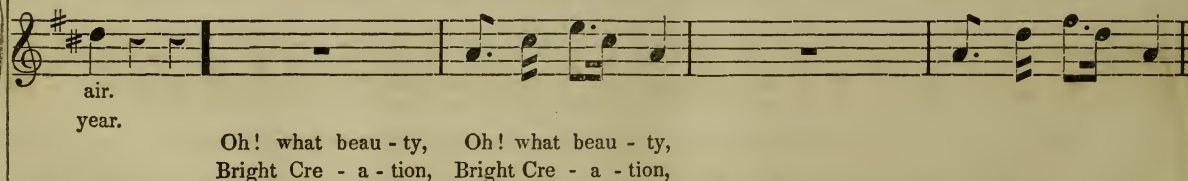
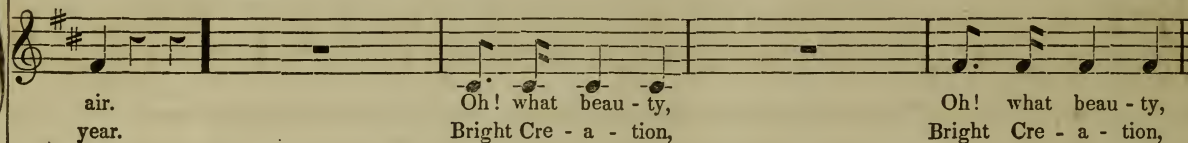
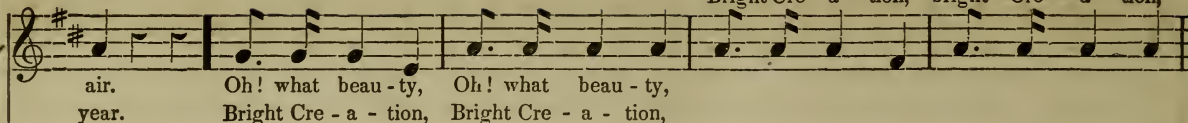
Friendly gleams the face of morning, Lovely tranquil smiles each dawning, Fragrance breathes upon the
Happy they whose hearts are swelling, Innocence and love revealing, Heralding the happy

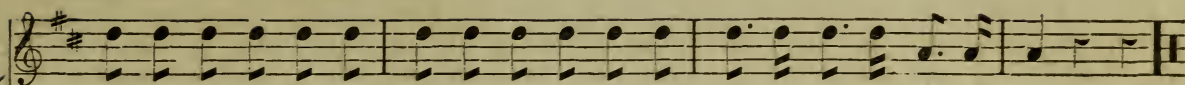


fair. Friendly gleams the face of morning, Love - ly tranquil smiles each dawning, Fragrance breathes upon the
pear. Hap-py they whose hearts are swelling, In - no - cence and hope re - veal-ing, Heralding the happy

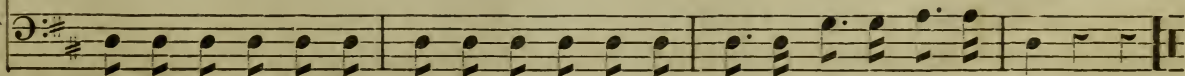
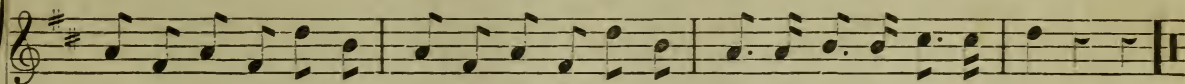


Oh, what beau - ty, Oh, what beau - ty,
Bright Cre - a - tion, bright Cre - a - tion,





all sur-rounding, Thousand hues of grace a-bound-ing, Tell of love most kind and dear.
in thy measure O - ver - filled with joy and pleasure, Day of Ju - bi - lee, ap - pear.



FEEBLE MAN! AH, WHY SO RASHLY?

Andante.

1. Fee - ble man, ah, why so rash - ly Waste the pre - cious sands of life? }
 Fall - ing, fall - ing fast or slow - ly, Ceas - ing ne'er for joy or strife. }

2. While the day lasts, ev - er toil - ing, Till the twilight's fad - ing glow, }
 When a voice from heaven is call - ing, "Wea - ry one, now lay thee low." }

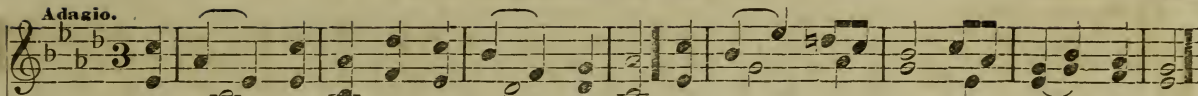
Tremble, mor - tal, while you learn Wast - ed hours may ne'er re - turn.

Mor - tal, sweet thy rest shall be, Clothed in im - mor - tal - i - ty.

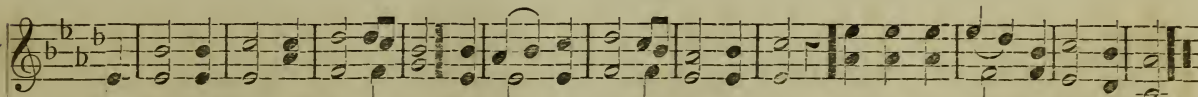
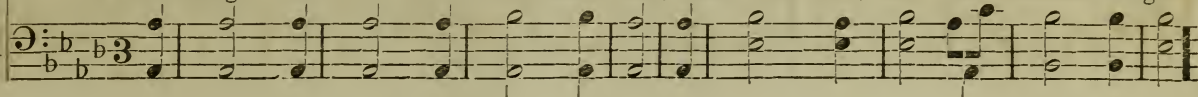
AT THE GRAVE OF A FRIEND.

267

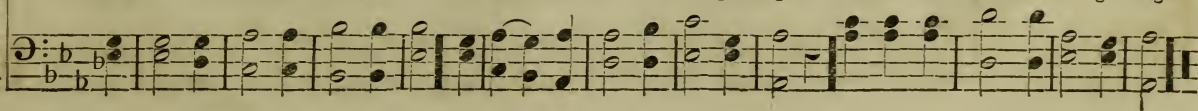
Adagio.



1. Now rest, our wea - ry bro - ther here; Thy joys, thy sufferings all are o'er;
2. Thy bod - y to its pa - rent earth De-scend - ed, qui - - et there to dwell.
3. O say where art thou bro - ther dear? Be-neath the ground, or bright a - bove?
4. Soon we shall leave these frail a - bodes, And friends shall bear them to the tomb;
5. But through the blue se - - rene we'll sail, And meet thee, fair in realms of light.



Fare-well! Thy form to us so dear, A - las! our eyes shall view no more. A - las our eyes shall view no more.
 Thy spi - rit felt a heavenly birth, As back to dust its mansion fell. As back to dust its mansion fell.
 A two-fold be - ing knew we here, But *what* is now the one we love. But *what* is now the one we love?
 There freed from Nature's hea - vy loads, They'll slumber peaceful though in gloom. They'll slumber peaceful tho' in gloom.
 Thou art not in this dusk-y cell, Our bro - ther is an an - gel bright. Our bro - ther is an an - gel bright.



"O HOW PURELY"

Andante. Dolce.

1. O how pure - - ly, O how sure - - ly, Live the in - - no - cent in heart;
 2 An-gels stand - ing Where we're wand'ring, Watch our walk, and guard our way;
 3. Days de - clin - - ing, Stars are shin - - ing, Gleaming through the tran - quil night,

Ev - - er light - ly, ev - - er bright-ly, Eve - ry hour doth joy im-part.
 Like the show-ers On the flow-ers, So fall bless - ings all the day
 Tired eyes clos - ing, Safe re - pos-ing, Rest we till the morn - - ing light.

SLEEP YE WEARY.

269

Andante. pp

1. Sleep ye wea-ry! Sa-cred peace Reigneth, toil and passion cease Slumber soft, let visions fair, Banish sorrow, banish care.
 2. Gentle breezes sweep the lake, Murm'ring thro' the bending brake: Dew is falling, darkness reigns, Shrouds the woods & veils the plain.
 3 Stars are shining, calm and still, Fragrant herbs the night air fill: Sleep ye wea-ry, while ye may, Soon, too soon will come the day.

FLIGHT OF TIME.

Allegretto.

1. Pluck ye ros-es while they bloom, Labor while 'tis day, Swifter than an ar-row's flight, Hastens time a-way.
 2. Deeds of kindness ev-er do, While it is to-day; Wait not for with ar-row's speed, Hastens time a-way.
 3. Pluck ye flow'rs of love-li-ness, Soon those flow'rs decay, Mark ye! Swift with ar-row's wing Hastens time a-way.

O PRAISE THE LORD

Moderato.

O praise the Lord, all ye nations, Praise him, all ye peo-ple, Praise him, Praise him,

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one flat). The middle and bottom staves are a piano accompaniment in G major, with the bottom staff in bass clef. The music is in 4/4 time and marked 'Moderato'. The lyrics are written below the top staff.

all ye peo-ple, Praise him, Praise him, all ye peo-ple, For his mer-ci - ful

The second system of the musical score continues the melody and accompaniment. It includes a repeat sign with first and second endings. The first ending leads back to the beginning of the phrase, and the second ending leads to the final measure. The lyrics are written below the top staff.

kindness is great towards us, And the truth of the Lord en-dur-eth for-ev-er, For his merciful

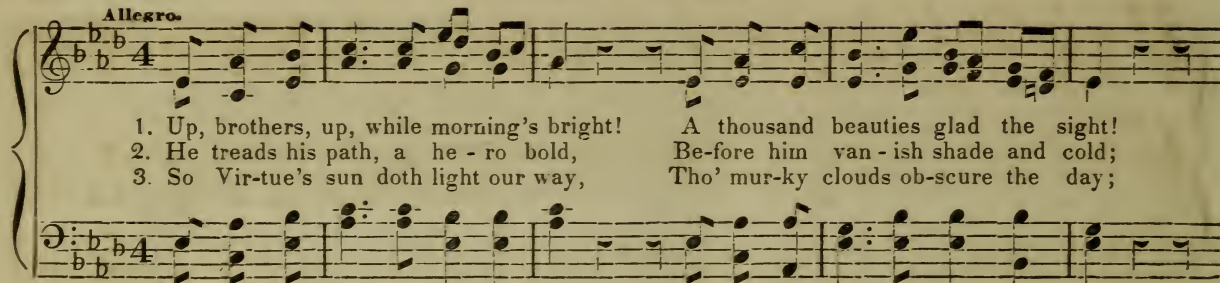
This musical system consists of three staves. The top staff is a single melodic line in G major (one sharp) with a treble clef. The middle and bottom staves are a piano accompaniment in G major with a grand staff (treble and bass clefs). The lyrics are written below the top staff. The music features a variety of note values including eighth, sixteenth, and quarter notes, with some rests and ties.

kindness is great towards us, And the truth of the Lord endureth for-ev-er. Praise ye the Lord.

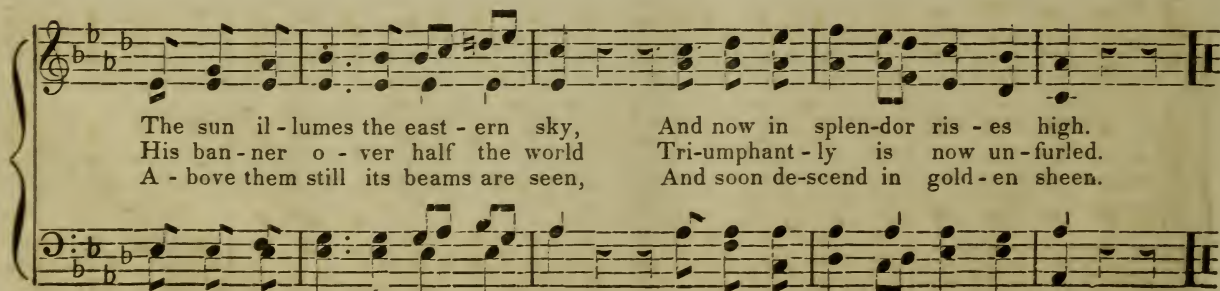
This musical system also consists of three staves, following the same instrumental arrangement as the first system. The lyrics continue from the first system. The music concludes with a final cadence, indicated by a double bar line and repeat signs at the end of each staff.

UP! BROTHERS, UP!

Allegro.



1. Up, brothers, up, while morning's bright! A thousand beauties glad the sight!
 2. He treads his path, a he - ro bold, Be-fore him van - ish shade and cold;
 3. So Vir-tue's sun doth light our way, Tho' mur-ky clouds ob-scure the day;



The sun il-lumes the east - ern sky, And now in splen-dor ris - es high.
 His ban-ner o - ver half the world Tri-umphant - ly is now un-furled.
 A - bove them still its beams are seen, And soon de-scend in gold - en sheen.

LET THE SMILES OF YOUTH APPEARING.

273

Let the smiles of youth ap-pear - ing, Let the smiles of youth ap-pear - ing, Let the

Let the smiles of youth ap-pear - ing, Let the

Let the

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2. The middle staff is an alto clef with a key signature of one sharp (F#) and a time signature of 2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2. The music is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the staves, with some words split across lines.

smiles of youth ap - pear-ing, Let the rays of beau-ty cheering, Drive the gloom of care a -

smiles of youth ap - pear-ing, Let the rays of beau-ty cheering, Drive the gloom of care a -

smiles of youth ap - pear-ing, Let the rays of beau-ty cheering, Drive the gloom of care a -

Detailed description: This is the second system of the musical score. It continues the melody from the first system. The notation and key signature remain the same. The lyrics are written below the staves, continuing the previous line.

way, Drive the gloom of care a - way: Cheerful sing - - - - -

way, Drive the gloom of care a - way: Cheerful singing, Live-ly measure, Voices

way, Drive the gloom of care a - way: Cheerful singing, Live-ly measure, Voices

- - - - - ing, Lengthen out the hap-py day, Cheerful singing, Voices

ringing, Joy and pleasure, Lengthen out the hap-py day, Cheerful singing, Voices

ringing, Joy and pleasure, Lengthen out the hap-py day, Live-ly measure,

ringing, Cheerful sing-ing, Live-ly measure, Voices ring-ing, Joy and

ringing, Cheerful sing-ing, Live-ly measure, Voices ring-ing, Joy and

Joy and pleasure, Cheerful sing-ing, Live-ly measure, Voices ring-ing, Joy and

pleasure Lengthen out the hap - py day, Lengthen out the hap - py day.

pleasure Lengthen out the hap - py day, Lengthen out the hap - py day.

pleasure Lengthen out the hap - py day, Lengthen out the hap - py day.

THE BRIDAL DAY

Allegro.

1. Twine ye gar-lands, twine ye, 'Tis the bri - dal morn; Let sweet flowers in beau-ty Lock and brow a - dorn.
 2. Thus may peace and beau-ty Bless each wed-ded day, While love's brightest flow-ers Bud and bloom display.

3. Twine ye gar-lands, twine ye, 'Tis the bri - dal morn; Let sweet flowers in beau-ty Lock and brow a - dorn.

Eve-ry eye be cheer - ful, Eve-ry heart be gay; Why should tho't of sor-row Cloud the sun - ny May.
 From their man-sion van - ish Gnawing care and pride; 'Neath the peaceful roof-tree, Ev - er joy a - bide.

Flow in bliss un - ceas - ing, Month and year a - way; Be their va - ried sea-sons Beauteous as the May.

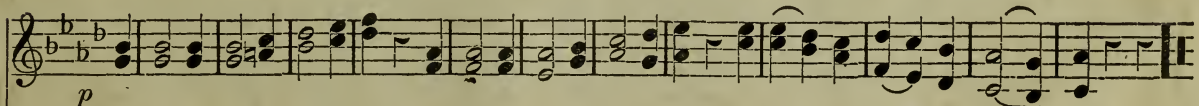
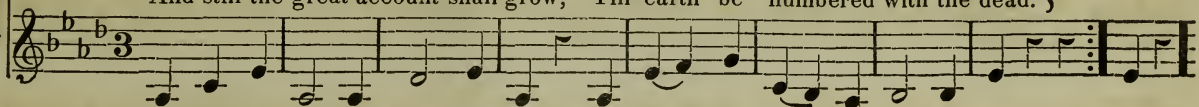
Andantino.

THE DYING YEAR.

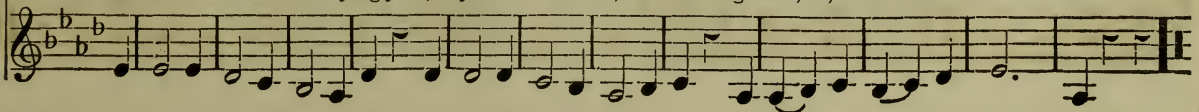
ENDERS. 277



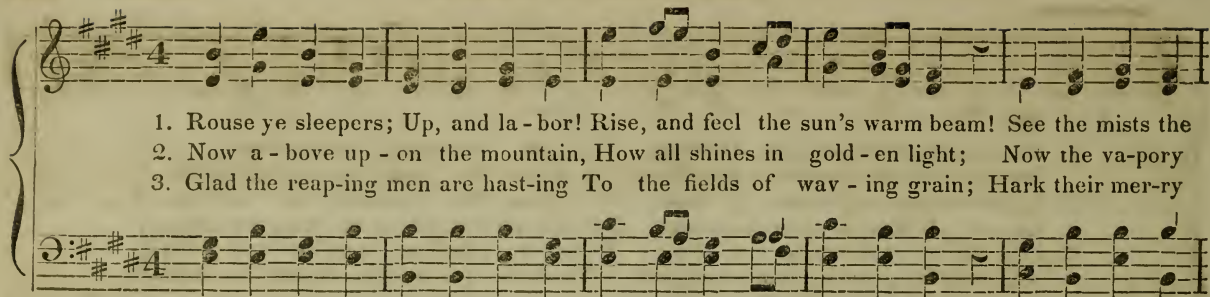
1. As rush the years, on migh - ty wings, On to thy gulf, Ob - liv-ion, }
The hours which number earthly things, Or lost, or won, are quick-ly gone. }
2. As down thine awful path, O 'Time! I wan - der trembling and a - lone, }
As oft I hear fate's i - ron chime Peal through the gloom, in thun-der tone, }
3. Full ma - ny scenes of joy and woe With cir - cling sea - sons rise and fade; }
And still the great account shall grow, Till earth be numbered with the dead. }



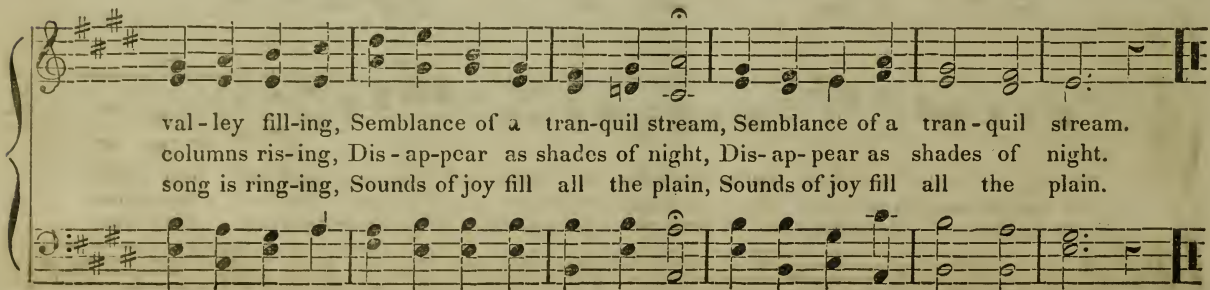
They flit across the ocean drear, And nev - er, nev - er re - appear, — A - las, our deeds are with them!
Be God the merciful my stay, A - mid the dangers of the way, Lest I should fall in ter - - ror.
Farewell! Farewell! Thou dying year, Thy morn was mild, thine evening clear, Go, seek eter - nal slum - ber.



MORNING CALL



1. Rouse ye sleepers; Up, and la - bor! Rise, and feel the sun's warm beam! See the mists the
 2. Now a - bove up - on the mountain, How all shines in gold - en light; Now the va-pory
 3. Glad the reap-ing men are hast-ing To the fields of wav - ing grain; Hark their mer-ry

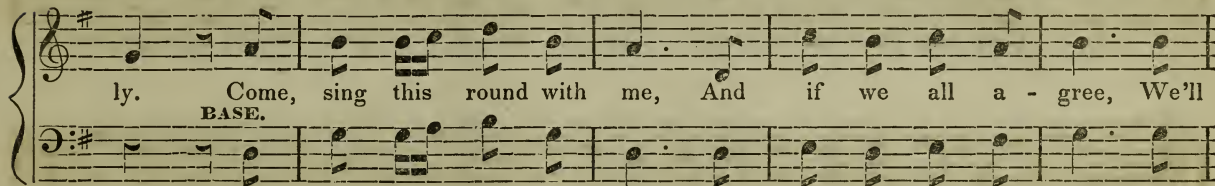
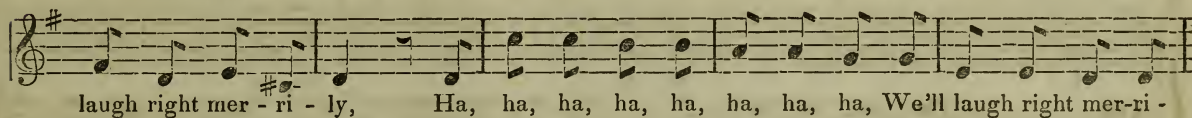
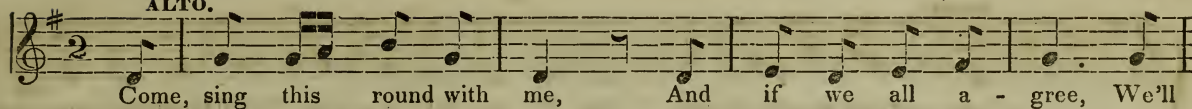


val - ley fill-ing, Semblance of a tran-quil stream, Semblance of a tran-quil stream.
 columns ris-ing, Dis - ap-pear as shades of night, Dis - ap-pear as shades of night.
 song is ring-ing, Sounds of joy fill all the plain, Sounds of joy fill all the plain.

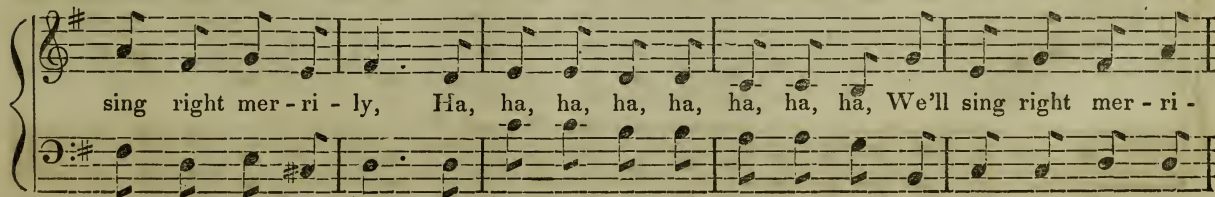
GLEE.—“COME SING THIS ROUND WITH ME.” MARTINI.

279

ALTO.



BASE.



me, And if we all a - gree, We'll laugh right merri - ly, Ha, ha, ha, ha, ha,

me, ha, ha, And if we all a - gree, ha, ha, We'll laugh right merri-ly, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

TRUST IN GOD.

*Maestoso.**ff**Allegretto.*

1. When a - long the stormy ocean, Rush the winds in wild com mo - tion, And the hea - vy billows swell; Still the
 2. Now in dusk and gloom appearing, Lo! the dreadful ice - mount nearing, And destruction rules the night; Still a
 3. When red lightnings thick are falling, So when cloud to cloud is calling, With a trumpet tone on high; Tho' in

eye that knows no slumber, Marks the waves and has their number, He will guard his children well, He will guard his children well.
 fa - ther's hand is guid - ing, And a - mid the dan - ger rid - ing, Hail we, safe, the morning light, Hail we safe the morning light.
 fear our hearts may wav - er, In the storms of life still ev - er We've a helper strong on high, We've a helper strong on high.

EVENING HYMN.

A. ANDRE.

283

Chorus. **Semi-chorus.**

f 1. Praise the Lord! Praise the Lord! The tired earth rests, the even-ing sun is sink - ing low,
 2. Praise the Lord! Praise the Lord! To heav-en bal-sam in - cense ri - ses from the lea,
 3. Praise the Lord! Praise the Lord! Our la - bor done, we lay us down to grate - ful rest,

Chorus. **Semi-chorus.**

The tired earth rests, the evening sun is sink - ing low. O'er the whole creation's gladness, Spreads a holy darkness now,
 To heaven balsam incense ri-ses from the lea, And the cooling breeze brings freshness, To ev'ry flow'r and tree,
 Our la-bor done, we lay us down to grate - ful rest. O, for that too which we suffer'd, Let our Father's name be blest!

Chorus. **Semi-chorus.** **Chorus.**

O'er the whole creation's gladness, spreads a holy darkness now, Spreads a holy darkness now, Spreads a holy darkness now
 And the cooling breeze brings freshness, to ev'ry flow'r and tree, To ev'ry flower and tree, To ev'-ry flower and tree.
 O, for that too, which we suffer'd, let our Father's name be blest, Let our Father's name be blest, Let our Father's name be blest!

O PRAISE THE LORD.

NAGELI.

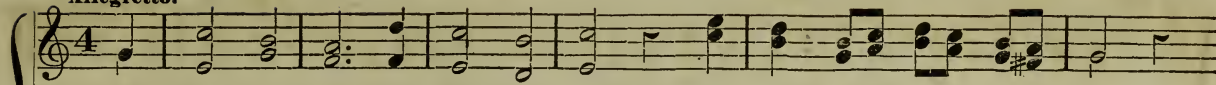
1. O, praise the Lord, ye happy youthful choir! He loves to hear, so raise your voices higher. O, praise the Lord, O praise the Lord!
 2. It mounts on high, to thy most holy name, From our weak choir, an anthem to thy fame; Thou, who dost love thy children well.
 3. With glad praise full, our hearts to thee shall sing; Our thankful song, to thy high throne shall ring; Our God, and ru-ler over all!
 4. There comes a time, when we in thousand ways, O hap-piness! The Father, thee we'll praise, E-ter-nal, then, our praise shall be.

AFTER STUDY.

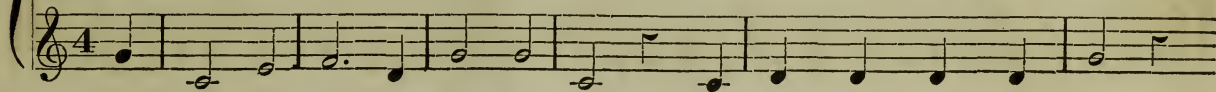
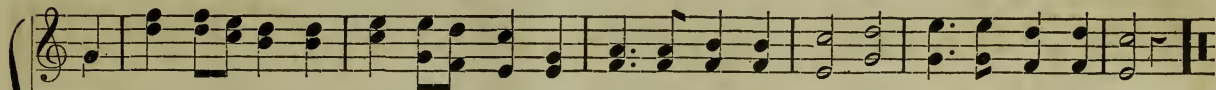
WINCK.

285

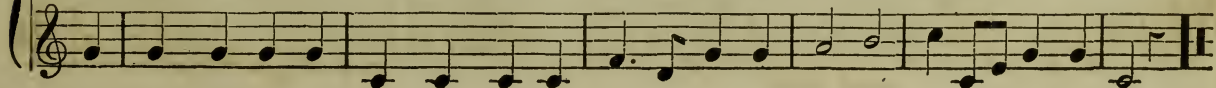
Allegretto.



1. Now end - ed are our stu-dious hours; Let's sing a mer - ry glee!
 2. How good the One who reigns a - bove! From Him come eve - ry joy.
 3. In kind-ness is he ev - er near, To guard the ones he loves;

"Twill give us strength, and will to work, As sounds our mel-o - dy, As sounds our mel-o - dy.
 He gives us mirth and cheer-ful song; Let praise our tongues employ, Let praise our tongues employ!
 Nor can each loved one faint or fall, Where'er, or how he roves, Where'er, or how he roves.



THE COMING OF AUTUMN.

POETRY BY HENRY B. HIRST.

MUSIC BY WM. TILLINGHUST.

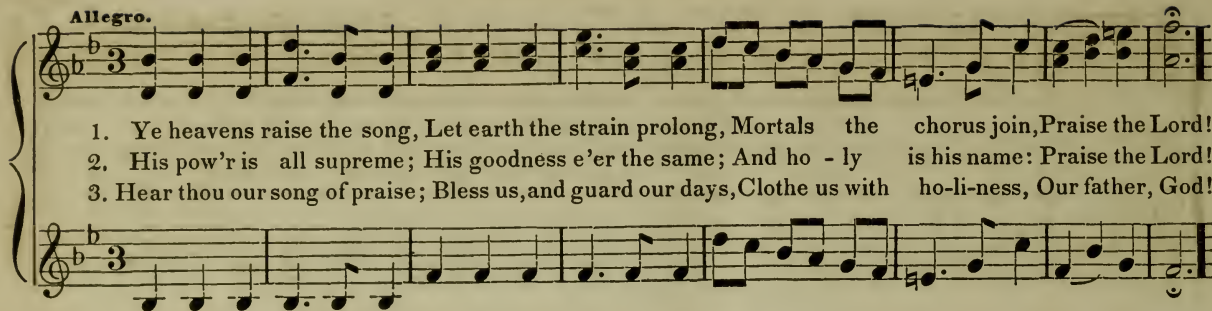
Spirito.

1. Hur - rah for brown Au - tumn, hur - rah! hur - rah! He has - tens o'er val - ley and plain.
 2. Hur - rah for brown Au - tumn, hur - rah! hur - rah! He ma - keth the blos - soms de - cay,
 3. Hur - rah for brown Au - tumn, hur - rah! hur - rah! He rides o - - ver val - ley and plain,

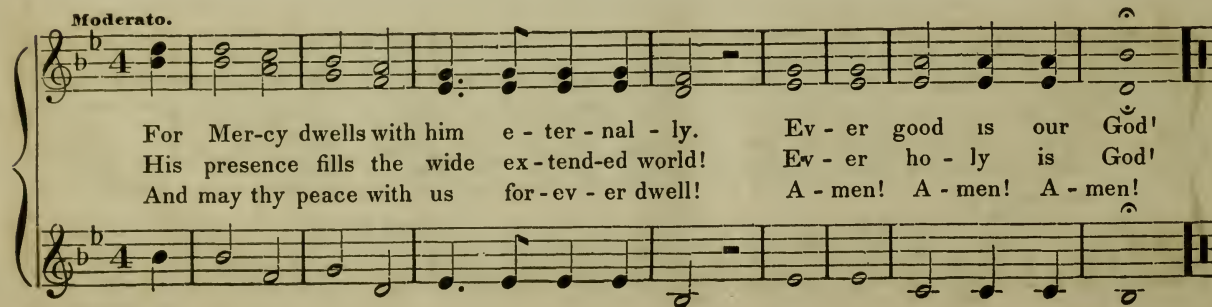
And the with - er - ing wind is his shout of war, And ma - ny a - las are the slain.
 And driv - eth the birds from the woodside brown To the trop - i - cal is - lets a - way.
 As a con - quer - or rides thro' the carnage of war, When trampling the breasts of the slain

He has wreath'd him a robe from the crimson leaves, And a crown from the i - - vy green,
But he gives in their stead the rud - dy fruit, And the reap - er's rol-ick - ing song.
With the loud trum-pet shout for his bat - tle cry, And the sleet for his sharp-edg'd sword,

Tempo.
In his hand he hold - eth a stoup of wine, He's a jol - ly old fel-low I ween.
And the hun-ter's horn on the na - ked hill, As he chases the fox a - - - long.
He maketh the oak and the blossom to fall, In the dust at the feet of their Lord.

Allegro.


1. Ye heavens raise the song, Let earth the strain prolong, Mortals the chorus join, Praise the Lord!
 2. His pow'r is all supreme; His goodness e'er the same; And ho - ly is his name: Praise the Lord!
 3. Hear thou our song of praise; Bless us, and guard our days, Clothe us with ho-li-ness, Our father, God!

Moderato.


For Mer-cy dwells with him e - ter - nal - ly. Ev - er good is our God!
 His presence fills the wide ex - tend - ed world! Ew - er ho - ly is God!
 And may thy peace with us for - ev - er dwell! A - men! A - men! A - men!

THE SABBATH BELL.

GEO. F. ROOT.

289

Andante.

1. Hark! hark! me-thought that o'er mine ear, Some distant strains of mu - sic fell; And now it

2. Its dis - tant echoes faint and fleet, Could music's softest tones ex - - cel; Nor knew mine

3. Of ho - ly hopes, of joys re-fined, The pensive murmur seemed to tell; And spoke of

comes more soft, more near, It is thy chime, sweet Sabbath bell, It is thy chime, sweet Sabbath bell.

ear a strain so sweet, As thine, harmonious Sabbath bell, As thine, harmonious Sabbath bell.

count - less joys combined, In that sole thought the Sabbath bell, In that sole thought the Sabbath bell.

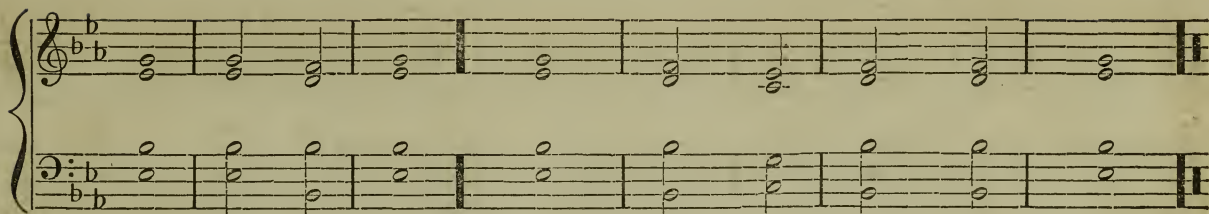
Andante. Sempre Pianissimo.

1. Night and still - ness reign a - round— Hush'd the crick - et's bu - - sy sound—
 2. Eve - ry storm of pas - - sion wild, Eve - - ry wish in me is still'd,
 3. Rich and great let oth - - ers be; What is power or fame to me?
 4. O! what wish I more than this! Here reign joy, and gen - tle peace.

Long the sun his course hath run— Still and calm the moon looks down!
 Which tow'rd fol - ly's gid - - dy play, Once could bear my soul a - way.
 Here, when day - light cares are through, Night - - ly I'll my joy re - new.
 Here, with grate-ful, hap - - py song, All my life could glide a - long!

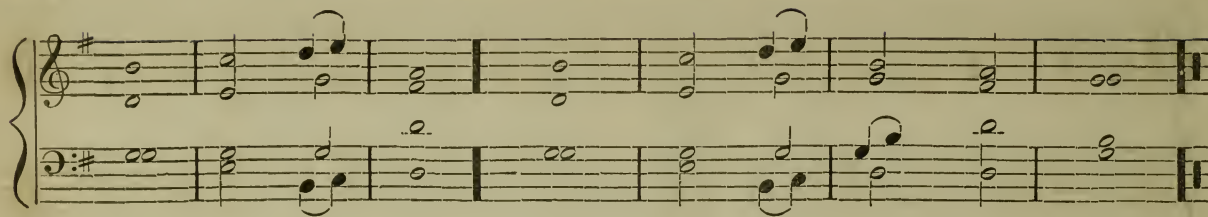
GOD BE MERCIFUL UNTO US.

291

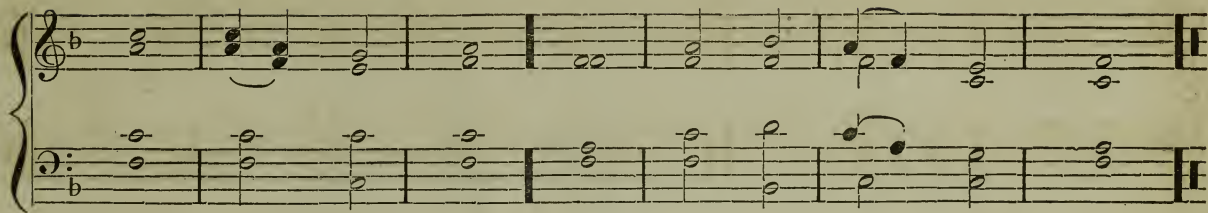


- 1 { God be merciful unto | us, and | bless us;
And show us the light of his countenance, and be
merci-ful | un-to | us.
- 2 { That thy way may be | known up-on | earth;
Thy saving health a- | mong all | nations.
- 3 { Let the people praise thee, | O— | God;
Yea, let | all the—people | praise— | thee.
- 4 { O let the nations rejoice | and be | glad;
For thou shalt judge the people righteously,
And govern the | na-tions up- | on— | earth
- 5 { Let the people praise thee, | O— | God;
Yea, let | all the—people | praise— | thee.
- 6 { Then shall the earth bring | forth her | increase;
And God, even our | own—God shall |
give us—his | blessing.
- 7 { God shall | bless— | us;
And all the ends of the | earth shall | fear— | him

O COME, LET US SING UNTO THE LORD.



- | | |
|---|---|
| 1 { O come, let us sing unto the Lord,
Let us heartily rejoice in the strength of our sal-
vation. | 7 { For he is the Lord our God;
And we are the people of his pasture, and the
sheep of .his hand. |
| 2 { Let us come before his presence with thanksgiving,
And show ourselves glad in him with psalms. | 8 { O worship the Lord in the beauty of holiness;
Let the whole earth..stand in awe of him. |
| 3 { For the Lord is a great God;
And a great King above all— gods. | 9 { For he cometh,
For he cometh to judge the earth; |
| 4 { In his hand are all the corners of the earth;
And the strength of the hills is his— also. | 10 { And with righteousness to judge the world,
And the peo-ple with his truth. |
| 5 { The sea is his, and he made it;
And his hands prepared the dry— land | |
| 6 { O come, let us worship, and fall down,
And kneel be..fore the Lord our Maker. | |



1 { O be joyful in the Lord, | all ye | lands;
 { Serve the Lord with gladness,
 { And come before his | presence | with a song.

4 { For the Lord is gracious, his mercy is | ever-|lasting,
 { And his truth endureth from gener- | ation...to |
 { gener- | ation.

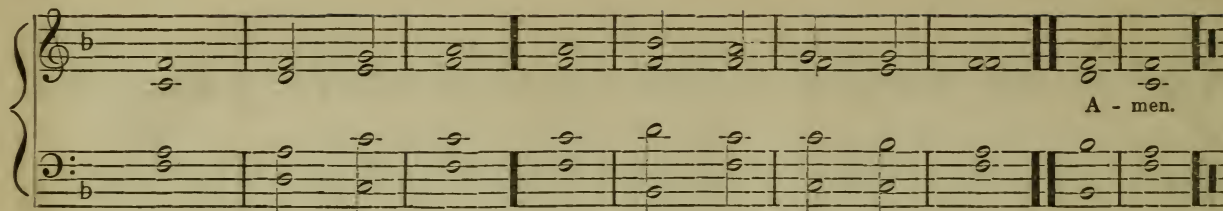
2 { Be ye sure that the Lord | he is | God,
 { It is he that hath made us, and not we ourselves;
 { We are his people, and the | sheep of | his-| pasture.

GLORIA PATRI.

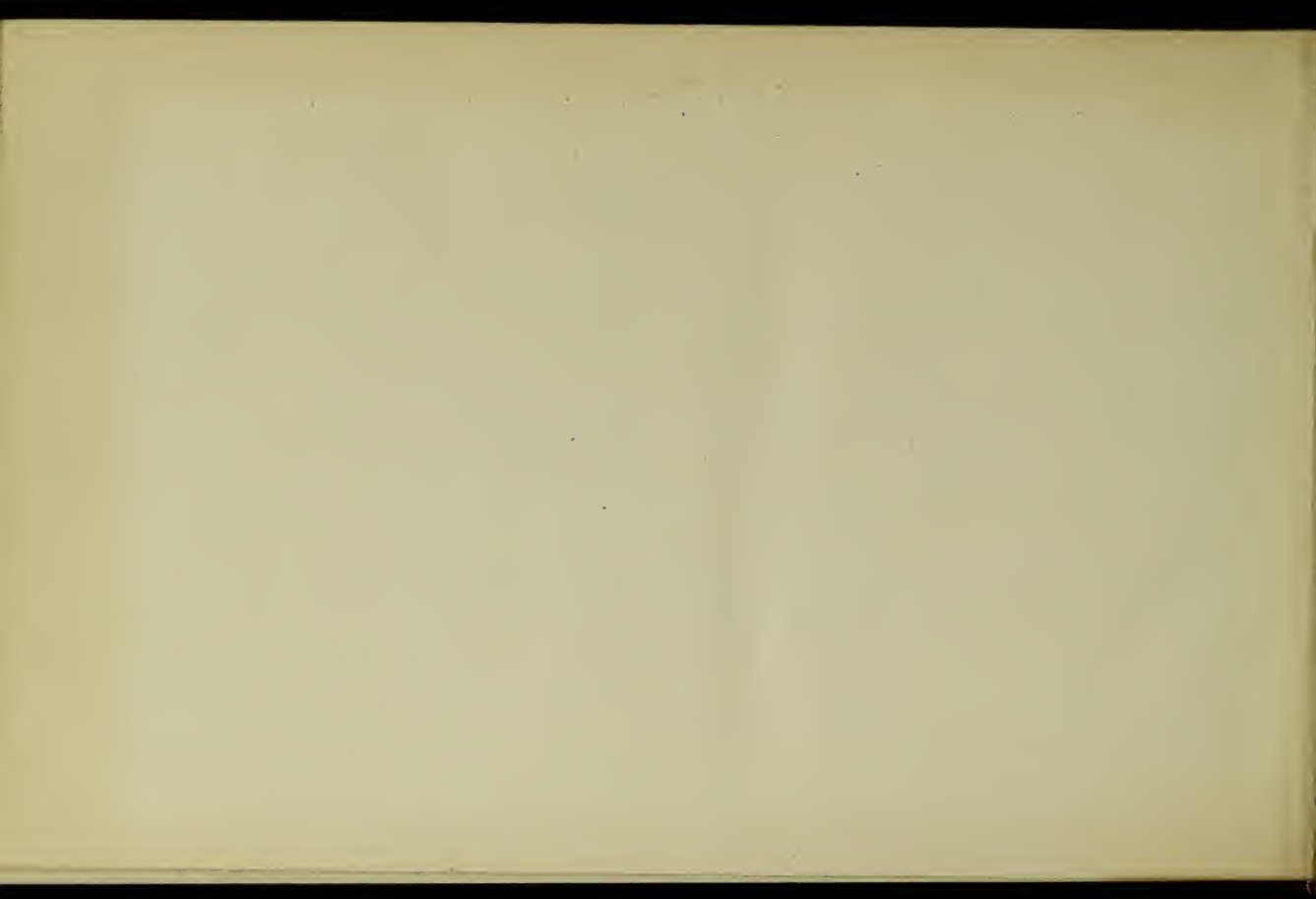
3 { O go your way into his gates with thanksgiving,
 { And into his | courts with | praise;
 { Be thankful unto him, and speak | good of | his—
 name.

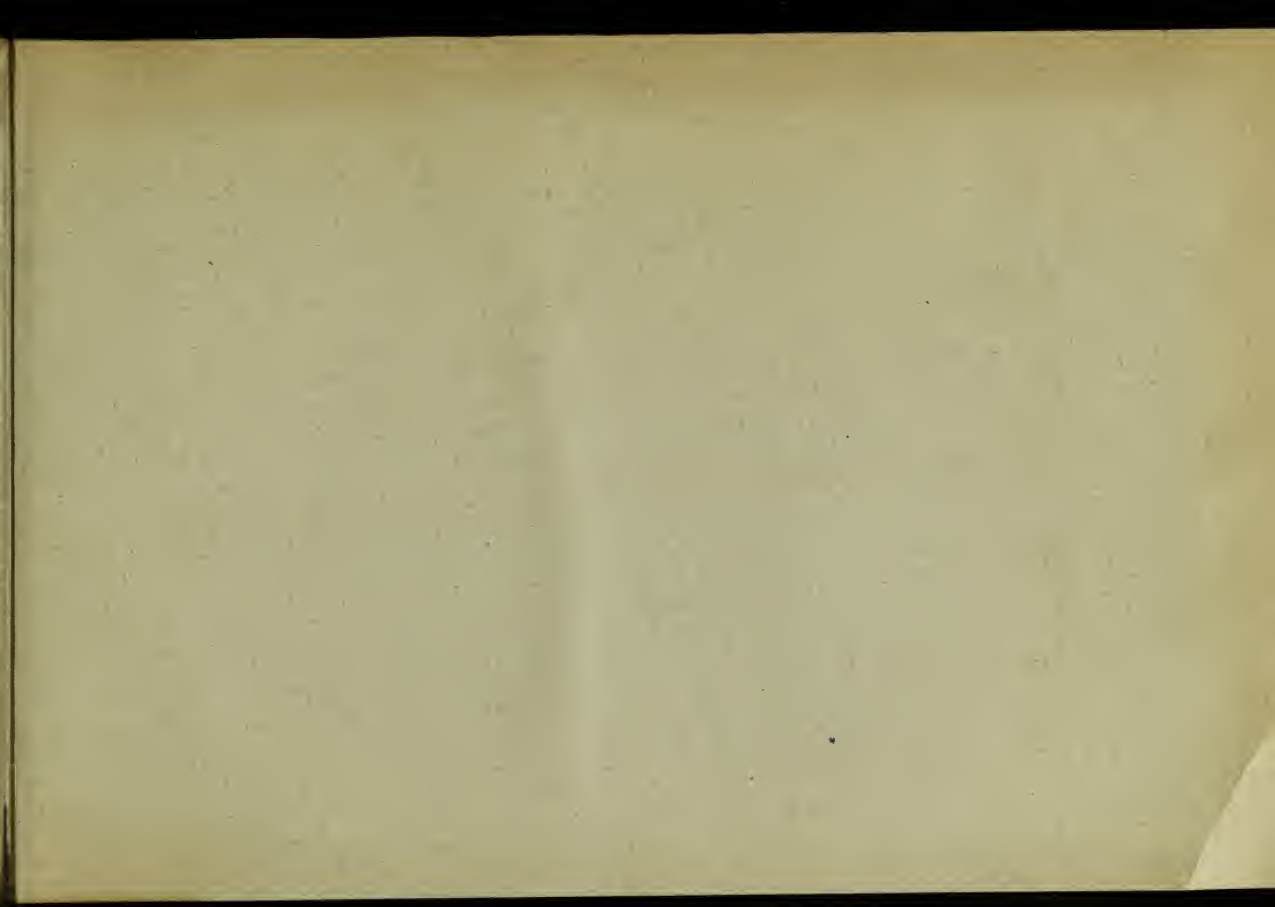
{ Glory be to the Father, and to the Son, and to the
 | Holy | Ghost:
 { As it was in the beginning, is now, and ever shall
 be, | world with...out | end. A- | men.

O LORD OUR LORD.



- | | |
|---|---|
| <p>1 { O LORD our Lord,
 { How excellent is thy name in all the earth!</p> <p>2 Who hast set thy glory a- bove the heavens.</p> <p>3 { Out of the mouth of babes and sucklings
 { Hast thou ordained strength, be- cause of .. thine
 enemies;</p> <p>4 That thou mightest still the ene .. my and .. the
 a- venger.</p> <p>5 { When I consider thy heavens, the work of thy
 fingers;
 { The moon and the stars, which thou .. hast or-
 dained:</p> <p>6 { What is man, that thou art mindful of him?
 { And the son of man, .. that thou visit-est him.</p> | <p>7 { For thou hast made him a little lower than the an-
 gels,
 { And hast crowned him with glory .. and honor.</p> <p>8 { Thou madest him to have dominion over the work
 of thy hands;
 { Thou hast put all things under .. his feet.</p> <p>9 { All sheep and oxen, yea, and the beasts of the field;
 { The fowl of the air, and the fish of the sea,
 { And whatsoever passeth through the paths .. of
 the sea.</p> <p>10 { O LORD our Lord,
 { How excellent is thy name in all the earth.</p> |
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